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ABSTRACT

This document is a report on the achievements, work, and needs of African American, Asian American, Latino American, Native American and multiethnic arts organizations throughout the United States. The data analyzed in this report were developed through a 1990 survey report that provided statistical data and information about the programs, goals, aspirations, and problems of a wide variety of culturally diverse arts organizations. Within the broader field of more than 1,700 organizations that characterized themselves as serving culturally diverse communities were some 543 that identified themselves as having more than 50 percent of their staffs, boards, artists, or audiences composed of members of the community they serve. This document is an illustrated analysis of the data focusing on these 543 arts organizations, supplemented by information gathered through extensive field interviews. The purpose of this report was to inform the field itself, as well as policymakers and funders about the nature, activities, and problems of these organizations. The document discusses the historical background in which growing awareness of the nation's cultural diversity has been influenced by four factors: (1) continuing cultural cross-fertilization; (2) efforts to validate indigenous U.S. art; (3) private and public sector initiatives to make a range of quality arts available to communities that have had little access to major cultural institutions; and (4) efforts to validate the artistic contributions of diverse U.S. ethnic communities. Discussion includes general characteristics and artistic discipline, ethnic communities, regional variations, critical issues, and profiles of 13 centers. A directory of the responding organizations is arranged by state. (DK)

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CULTURAL CENTERS OF COLOR

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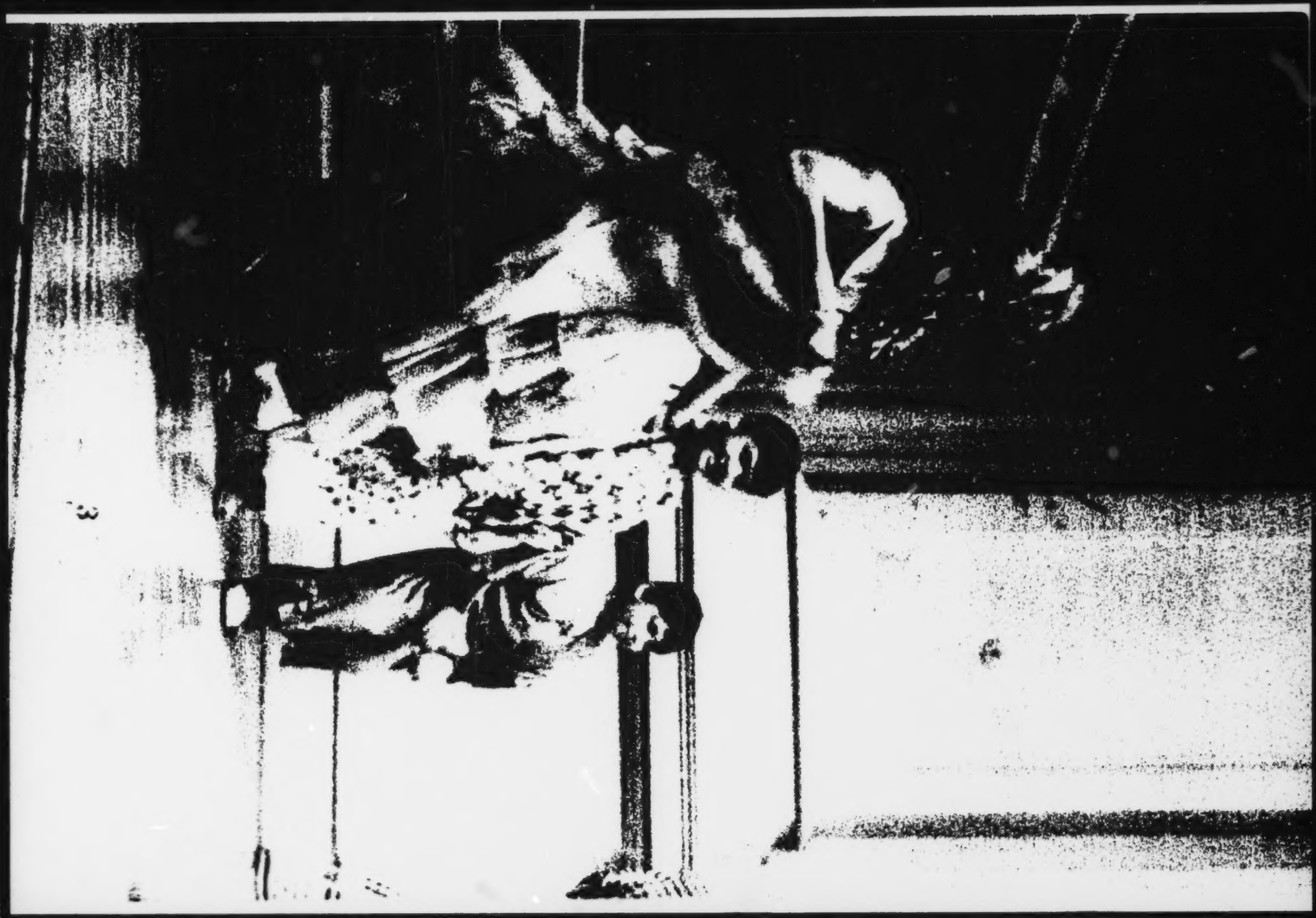

CULTURAL
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CULTURAL CENTERS OF COLOR

Coordinated by National Endowment for the Arts

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PREFACE

This report sets forth the achievements, work, and needs of African American, Asian American, Latino American, Native American and multi-ethnic arts organizations, which enrich the lives of their communities throughout the United States today. Publication of this information was recommended by the Cultural Diversity Working Group at the National Endowment for the Arts, a staff planning group led by A.B. Spellman and given the responsibility to develop ideas to help the Endowment in its efforts to promote the arts of all cultural groups. These organizations are an important vanguard in American culture. They make, present, and teach the arts in communities that are rich in cultural heritage but otherwise bereft of arts institutions. Some are preservationist, proudly reminding America of art forms more ancient than the nation itself. Some are avant-garde, often transforming tradition into new expressions for today and the 21st century. Others enrich their communities with the classical forms of Europe, Asia, Africa, and Latin America. Together they bring to America a deeper, more varied, and richer participation in the arts than any other nation enjoys.

Raven, a supernatural personage, speaks to Native Americans in remote Alaskan villages and to audiences in the "lower 48" during tours by the Naa Kahidi Theater.

The data analyzed in *Cultural Centers of Color* was developed through an extensive survey of the field, conducted on behalf of the National Endowment for the Arts by NuStats, Inc., of Austin, Texas, in 1990. This survey was sponsored by the Endowment's Research Division in consultation with the Expansion Arts Program, which A. B. Spellman directs and which had identified the need to examine the present size, shape, and characteristics of the field it serves. Since 1971 the Expansion Arts Program has provided support for the projects of professional arts organizations that are deeply rooted in and reflective of culturally diverse, inner-city, rural, or tribal communities.

Completed in November 1991, the survey report provided an enormous amount

of statistical data as well as information about the programs, goals, aspirations, and problems of a wide variety of culturally diverse arts organizations responding to this survey. Within the broader field of more than 1,700 organizations that characterized themselves as serving culturally diverse communities were some 543 that identified themselves as having more than 50 percent of their staffs, boards, artists, and/or audiences composed of members of the community they serve. The Endowment contracted with writer-editor Elinor Bowles in the fall of 1991 to produce an illustrated analysis of the data focusing on these 543 arts organizations, supplemented by information gathered through extensive field interviews.

Cultural Centers of Color examines the NuStats data to describe this group of organizations as a whole, by artistic discipline, by ethnic community, and by region. The NuStats data thus provides us with snapshots of the field in 1990, from a number of perspectives. To supplement what could be learned from analysis of the data, Elinor Bowles undertook more than 30 interviews in major urban centers, for further insight into the field, its history, and the challenges currently confronting its organizations.

Developed from information provided by the organizations interviewed were a baker's dozen of profiles, augmenting the necessarily somewhat abstract information provided by the survey data with a closer look at some of the organizations themselves. Clearly, the organizations included here are not a full cross section, nor limited as they are to a few major cities should they be considered a representative sample of the enormous variety of culturally diverse arts organizations active in the United States today. Rather, the organizations included here were selected to make some salient points or to illustrate matters raised in the text.

The purpose of this report is to help inform the field itself, as well as policymakers and funders throughout the United States about the nature, activities and problems of these organizations. Copies of this book will be distributed to all arts organizations that responded to the NuStats survey, state arts agencies, regional arts organizations, arts service organizations, and Grantmaker in the Arts foundations. It will also be available to the public on request. We believe the information it provides will encourage new policies, increased support for and dialogue with these important and worthy arts organizations. ✿

Anne-Imelda Radice

Anne-Imelda Radice
Acting Chairman

National Endowment for the Arts
Washington, DC
August 1992

Guadalupe Garcia performs *Las Momias* at the Mexican Museum.

Photo by Oweena C. Fogarty

INTRODUCTION

Throughout the United States, in storefronts; in renovated warehouses, churches and synagogues, bell towers, schools, and fire stations; in abandoned mansions and converted garages; in downtown office buildings; in newly designed buildings; in art and cultural complexes, the arts organizations of diverse ethnic communities help vast numbers of people from all walks of life make, experience, and comprehend art. In the process, they help Americans to understand who we are as a nation as we approach the 21st century.

While undergoing the stresses and strains of institution building and the vagaries of funding, these organizations have demonstrated artistic vision, creative managerial problem solving, and a commitment to their communities. Above all, they have manifested a humanistic ethos that informs and sustains them. Although their impact has not, and perhaps cannot be precisely measured, their accomplishments are evident. The following represent, in broad outline, their range of achievements and contributions.

In California, the Samahan Philippine Dance Company presents *Sagkil*, a stately dance based on classic folklore of the southern Philippine islands. This company reflects and serves the fastest growing Asian community in America.

- Arts-in-education programs expose millions of American schoolchildren to the nation's diverse cultural heritage. Urban Gateways in Chicago, one of the pioneering organizations in the field of multi-ethnic arts education, brings performances and workshops to more than a million schoolchildren annually. This figure is multiplied by the many dance, theater, music, and visual arts organizations across the country that take productions into the schools or bring schoolchildren into their institutions. Curriculum materials have been developed by numerous organizations to help reinforce the cultural activities. In many communities, where boards of education have severely cut funding for the arts, these organizations are the only opportunities for schoolchildren to learn about and experience the arts.
- Audiences of all ages are introduced

An eagle personified appears as American Indian Dance Theater spearheads the new trend of bringing Native American traditions to concert stages.

to unfamiliar cultural traditions and art forms. One of these is *conjunto*, Mexican-American music that synthesizes European rhythms, such as polkas, waltzes, and schottisches, with indigenous Mexican musical forms. It originated at the turn of this century in the borderlands between Mexico and the United States. Since 1981, the Guadalupe Cultural Arts Center in San Antonio has sponsored the Tejano Conjunto Festival, which attracts more than 40,000 fans annually from across the country.

Several Latino-American organizations, including the Plaza de la Raza in Los Angeles, the Galeria de la Raza in San Francisco, and the Mexican Fine Arts Center Museum in Chicago, have introduced many non-Latinos to the pageantry and philosophy of the Mexican tradition of *Día de los Muertos* (Day of the Dead) through educational presentations, celebrations, parades, and special exhibits.

- Emerging playwrights, choreographers, filmmakers, and visual artists are nurtured in all ethnic communities. The ETA Creative Arts Foundation in Chicago has introduced more than 200 new African-American playwrights; the Asian American Theater Company in San Francisco searches out and presents new Asian-American playwrights, and has instituted a special development program to help stimulate the creation of new theater works. Visual arts organizations not only bring the work of highly acclaimed artists, such as Frida Kalho and Jacob Lawrence, to local communities, but also provide venues for unknown but talented artists to exhibit their work. Many well-known artists, such as Rupert Garcia and Native American Lillian Pitt, had their first public exposure in ethnically specific, community-based galleries. Young filmmakers and videomakers are

being nurtured in organizations such as Camera News in New York City, a multi-ethnic organization that has trained more than 150 emerging filmmakers and videomakers, many of whom have gone on to wide recognition.

- Organizations as different as Lola Montes and Her Spanish Dancers in Los Angeles, Muntu Dance Theatre in Chicago, and the New York Chinese Cultural Center preserve traditional dance forms. At the same time, companies like Ballet Hispanico, H. T. Dance Co., Inc., and Tokunaga Dance Ko., Inc., create syncretic new forms that integrate elements from many cultures.
- Through workshops and classes in all the disciplines, budding young artists explore their talents and develop personal discipline. A major function of most single-discipline and multidisciplinary ethnically specific arts organizations is low-cost and free training for young people. For many organizations, like the Children's Art Carnival and the Harlem School of the Arts, arts instruction for young people is their primary activity.
- Children who have been considered high risks in the public schools have discovered talents and skills, as well as support, that have enabled them to stay in school and gain a sense of accomplishment. Through its partnership with the Pittsburgh public schools, the Manchester Craftmen's Guild has reached hundreds of "at risk" young people in its photography and ceramics classes, using the most professional equipment available. Many of its young students are becoming highly competent professionals.
- Community-based arts organizations contribute to the economic development of their communities. And through income-producing enterprises, they are finding alternative ways to support themselves. The Association of American Cultures has sponsored a series of training seminars, in cooperation with faculty at Harvard Business School, to assist organizational leaders develop such ventures.
- Community development is furthered through the renovation of low-income artists' housing by organizations such as Kenkelaba Gallery on New York City's Lower East Side and the Philadelphia Dance Company.
- The arts and culture of communities of color are documented by the many community-based organizations that produce newsletters, exhibition catalogues, and special publications, often written by scholars, which record and review the work of artists of color. The Hatch-Billops Collection in New York City continues, through oral histories, to document the artistic careers of prominent visual, performing, and literary artists from communities of color.
- Through volunteer programs, young people learn the value of community service and older residents use talents and skills while learning more about the art and culture of their communities.
- In addition to activities related to art and culture, many organizations provide other services that address the needs of their communities. Many Native-American organizations, such as the American Indian Community House in New York City, incorporate artistic and cultural activities with a range of social services that are designed to improve the overall well-being of their constituents.

On behalf of the National Endowment for the Arts, NuStats, Inc., of Austin, Texas, in 1990 conducted an extensive survey of African-American, Asian-American, Latino-American, and Native-American nonprofit arts organizations. The survey was sponsored by the Arts Endowment's Research Division in consultation with its Expansion Arts Program, which had identified a need to review the history, diversity, and contributions of these organizations and the challenges they face.

Of the survey's 1,728 respondents, 543 reported that more than 50 percent of their participants—board, staff, artists, and audience—were either African American, Asian American, Latino American, or Native American (or a combination of these groups). This report focuses on these 543

Sponsored by the Caribbean Cultural Center in New York, performers of Back-A-Yard offer West Indian stories, songs and dances to American audiences.

community-based arts organizations. As a result, it does not describe the work of the nation's folk artists, who usually are not attached to organizations. Nor does it discuss the independent choreographers, filmmakers, composers, actors, and writers of color whose work contributes to a new excitement and texture in the country's art scene. It also was beyond the scope of this report to cover the artistic and cultural activities that take place in the extensive networks of churches, commercial presenters, and other community organizations that are responsible for much artistic production and presentation. When reading this report, therefore, it should be noted that the nonprofit arts organizations discussed are but one feature of the cultural and artistic life of communities of color.

The NuStats survey produced a rich trove of statistical information on the artistic, ethnic, and regional distribution of these organizations, and on their activities, aesthetic orientations, age, size, and income. This report looks at the data from three perspectives—artistic discipline, ethnic community, and region—in an attempt to make it useful for readers with different interests.

The statistical data has been supplemented by interviews with leaders of these organizations in several cities, staff of city and state arts agencies, staff of the National Endowment for the Arts and other national agencies, and other leaders in the field. Thirty community-based organizations were interviewed, of which 13 have been profiled. The profiles were designed to expand and illuminate the statistical data with concrete examples of these organizations' achievements, problem-solving strategies, needs, and future plans. While the statistical data provide snapshots of this diverse field at a particular moment in time, the profiles give a historical picture of the genesis of a few of its organizations. They chronicle accomplishments, some of the problems they face, and the possibilities that lie ahead. Other information obtained in the interviews proved extremely useful in the report's preparation and is

interwoven throughout the statistical analysis. Interview information was particularly important in pinpointing the critical issues faced by the field, which are outlined in the final chapter.

In the preparation of this report, questions of terminology presented an interesting challenge. As the United States seriously explores its cultural pluralism, a lexicon is emerging with new terms and new definitions of old terms. In order to determine the language that would have the widest range of appropriateness and acceptability, discussions were held with a number of individuals.

While "multicultural," "multi-ethnic," and "culturally diverse" often were used to describe the types of organizations in the report, it seemed clear that these terms created difficulties when used to describe an organization devoted to a single ethnic or cultural group. Rather, such organizations would have to be labeled either "culturally specific" or "ethnically specific," terms already in use by a large number of individuals.

The decision then came to a choice between "cultural" and "ethnic." Several persons consulted felt that "ethnic" had residual pejorative connotations or that it was too narrow a concept for the groups under discussion. Most people, however, felt that "cultural" had too many superfluous meanings and, further, that the groups being discussed were not culturally homogeneous but embraced a number of cultures. The decision was therefore made to use the term "ethnically specific arts organizations of color" (generally shortened to "ethnically specific organizations") to describe organizations in which one ethnic group of color equaled 51 percent or more. "Multi-ethnic" is used here to describe organizations with fairly equal representation of at least two communities of color that, together, comprise 51 percent or more of the organization's participants.

Traditional descriptors such as "mainstream" and "minority," both of which carry semantic baggage, no longer seemed appropriate. For example, in a city like San Antonio, where the population is 56 percent Latino and which is often described as a place "where the minority is the majority," it seemed inaccurate to call Latino Americans a minority or to suggest that the art forms presented by the Latino-American Guadalupe Cultural Arts Center, an emerging major institution in that city, are not mainstream. Consequently the somewhat awkward phrase "communities of color" was chosen, and "major" or "established" is used instead of "mainstream."

After considerable discussion, recognizing that it was not possible to reach total consensus, it was decided to use the following community descriptors: African American, Asian American, Latino American, Native American, and, for consistency, European American. Within the Latino-American community, a further breakdown was obtained from a document prepared by the the Mexican Museum in San Francisco: Mexican American—an individual born in the United States of Mexican descent; Chicano—an individual born in the United States of Mexican descent but with a particular identity rooted in the civil rights movement of the 1960s. Chicano is a term of self-identification.

This report does not make policy recommendations. Rather, it is hoped that this material will present an overview of ethnically specific arts organizations vivid enough to give a sense of the social and cultural forces that influenced their formation, of their cultural contributions, of their efforts at devising strategies to solve their problems, and of the major issues that are shaping their future. It also was clearly impossible in a report of this length to cover all the many areas of importance in depth. An attempt was made, however, to touch on these areas and to raise issues in a manner that would help stimulate inquiry, constructive debate, and concerted efforts to resolve problems that threaten the future of these organizations. ✿

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HISTORICAL BACKGROUND

Recognition of the full spectrum of the arts traditions in the United States has been slow in coming; even today, many Americans are unaware of arts beyond those propagated by the media or outside their own ethnic traditions. Yet it is impossible to describe the arts in the United States without acknowledging our extraordinary ethnic and cultural diversity.

Historically, four developments have influenced our growing awareness of this cultural diversity: continuing cultural cross-fertilization; efforts to validate indigenous American art; private and public sector initiatives to make a range of quality arts available to communities that have had little access to major cultural institutions; and—since the 1960s—efforts to validate the artistic contributions of America's diverse ethnic communities.

As Americans blended the arts of their countries of origin with aesthetic features of other ethnic traditions—sometimes knowingly, at other times unconsciously—new artistic forms emerged. Arguably the preeminent expression of the Americanization of art and of aesthetic cross-fertilization is jazz; yet, ironically the significance of jazz as an art form was appreciated in Europe long before it was acknowledged in this country.

Oscar Salas performs *Epopeya Mestiza* (Mestizo Epic) for Danza Floricanto, evoking New World culture of the pre-Columbian period.

American dance is another rich reflection of the intermingling of aesthetic traditions. Sali Ann Kriegsman, director of the Dance Program of the National Endowment for the Arts, notes that "nobody in the United States creates or performs dance in a vacuum; the influences are from everywhere and they are two-way." Kriegsman observed that while the impact on concert, theater, and popular dance by African Americans has been pervasive, Native-American, Latino-American, and Asian-American influences are also apparent, particularly in modern dance. Pioneers, such as Ted Shawn and Martha Graham, drew freely from many cultural sources.[1]

Efforts to bring art to neighborhoods that were perceived as "the least served"—communities whose residents did not have access to the cultural institutions of the larger society—began in the mid-19th century. The history of community-based arts activity is marked by three mileposts.

The first was the settlement house movement. In the late 1800s settlement houses, founded and supported by private philanthropy, provided training in the arts, produced artistic performances, sponsored performances, and mounted exhibitions. Programs in art and culture were part of a constellation of services designed to address the needs of poor European immigrants. As the communities in which the settlement houses were located changed, so did their constituencies. Most of these organizations currently serve communities of color. Some of the largest existing community-based cultural centers were established during this period. Many later arts organizations, such as the American Indian Community House in New York City, followed the settlement house model, which combined arts with social services.

The oldest and best known settlement

house is Hull House in Chicago, established in 1889 by social work pioneer Jane Addams. Hull House continues its community-based cultural activities through a variety of programs, including the Beacon Street Gallery and Theater. The gallery/theater serves one of the country's largest multi-ethnic communities—immigrants from Asia, Latin America, Africa, and other parts of the world. It started as part of Hull House in 1982 and became separately incorporated in 1989.

New York City's Henry Street Settlement was established on that city's Lower East Side in 1893 to serve a community comprised largely of Jewish immigrants from eastern Europe, together with Italian and Irish immigrants. Today it serves a population primarily of Latino, Asian, and African Americans, including many new immigrant groups. It has included arts activities since its inception and has long been one of the city's major community-based cultural institutions. Its Louis Abrons Art Center (formerly, the Arts for Living Center) has nurtured several ethnically specific arts groups such as the widely acclaimed New Federal Theatre, founded by African-American playwright and producer Woody King, and the New York Chinese Cultural Center. Through its arts-in-education program it reaches more than 20,000 children yearly.

The second milepost occurred in the 1930s, under President Roosevelt's New Deal. Visual, performing, and literary arts projects were initiated throughout the country under the aegis of several Federal agencies, most prominently the Works Progress Administration. The broad purpose of these projects was threefold: to provide employment for artists of all ethnic groups; to bring art into communities that lacked easy access to major opera houses, symphonies, museums, art galleries, and theaters; and to encourage a wide range of cultural expression.

Projects established during the period included the Federal Writers' Project, the Federal Music Project, the Federal Art Project, and the Federal Theater Project. Their achievements were substantial:

> [The Negro Unit of the Federal Theater Project] employed some 500 blacks in New York in mid-1936 and brought dramas that dealt with Nat Turner, Harriet Tubman, Pierre Toussaint, and African folktales into many Negro communities for the first time.
>
> The Federal Music Project gave performances in all sections of the country of works by contemporary black composers; featured all-Negro casts in several of its operas; made a special effort to preserve, record, and publish Negro folk music; conducted music instruction classes for blacks in at least a dozen states; and sponsored Negro concert bands in a score of cities.
>
> Jacob Lawrence and Samuel Brown were but two of the most renowned black artists to gain training and a livelihood in the FAP [Federal Art Project]. And many thousands of Afro-Americans attended art classes funded by the Project in the South Side Community Art Center in Chicago and the Harlem Art Center....[2]

These projects established precedents in at least two ways: They were the first instance of Federal Government funding for the arts in the United States and they created the first cultural centers designed specifically for communities of color. There was a small Spanish-language theater project in Florida, but most of the projects were African American. One survivor of this period is Chicago's South Side Community Art Center.

In the 1960s the third milepost brought a totally new phenomenon: a groundswell of grassroots cultural activity. This cultural dynamism resulted from a convergence of factors. First, there were an unprecedented number of college-trained artists of color. They possessed an understanding of the art forms of the larger society as well as those of their own communities. They also had an understanding of "art as business" and of the social, cultural, and financial forces that controlled it. Tired of being rejected and/or stereotyped by established arts institutions and

desirous of exploring their cultural roots more deeply, artists began to ask questions about the role of art in society and their relationship to their communities.

Second, these deep personal and social stirrings were energized by the civil rights movement of the '60s, which ushered in a new era of hope. It also encouraged innovation in organizational arrangements and artistic activity. Artists began to create informal groups as well as networks. They critiqued one another's work. And they experimented with new artistic forms—often interdisciplinary, ethnocentric productions—as they explored themes with which their communities could identify. In the process they developed new audiences for the arts, audiences that seemed to be waiting for an affirmation of their lives.

Third, the country was in the throes of a cultural upheaval in which all cultural models were being challenged by young people, and some not so young, from all racial, ethnic, and economic groups.

Some of the cultural organizations that began during this period were the result of the vision of one person, others were the result of a group responding to community concerns, and still others were spawned by existing organizations. Most were either freestanding or parts of social service agencies, such as community-development organizations. Several, however, including the Free Southern Theater of the Student Non-Violent Coordinating Committee and El Teatro Campesino of the United Farmworkers, were integral parts of the civil rights struggle. El Teatro Campesino, founded by Luis Valdez who remains a vital force in the Chicano arts movement, stimulated the development of many Latino theatrical companies in the West and Southwest. John O'Neal, one of the three founders of the Free Southern Theater, continues its tradition of bringing art to the people with his one-man touring performance, "Sayings from the Life and Writings of Junebug Jabbo Jones."

The mood of activism, experimentation, and optimism that arose during the '60s was not limited, however, to artists of color. The period generated community-based arts and cultural organizations of all ethnicities and in all regions of the country, from rural Appalachia to inner-city Watts. It was out of this cultural ferment that the field of nonprofit, community-based, ethnically specific arts organizations of color took root.

The organizations formed during this period often were supported by programs of the Great Society. Many of its antipoverty and community-de-

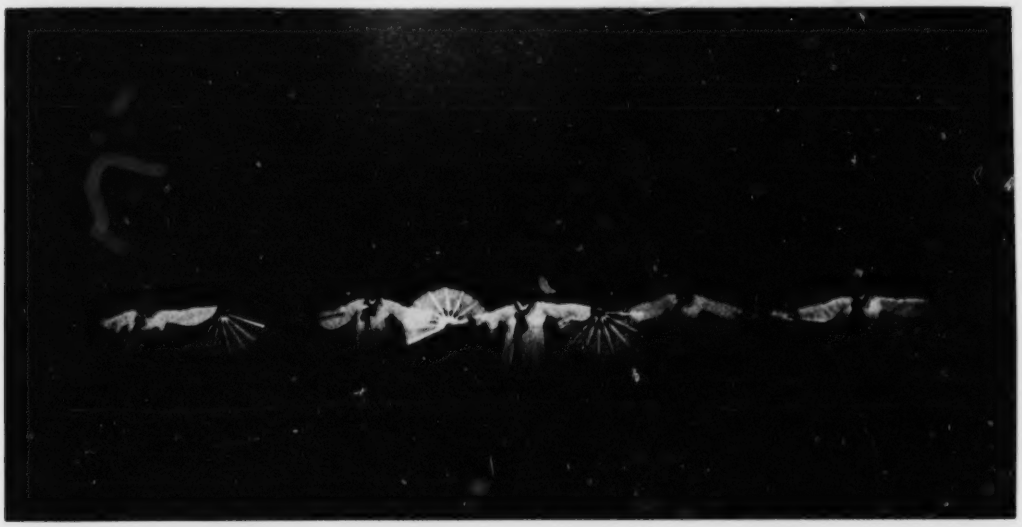


Photo by James Ting

Reflecting the recent emergence of pan-Asian arts, a traditional Korean fan dance is performed at the New York Chinese Cultural Center.

Flying Eagle Dancers perform under the aegis of Artists of Indian America, Inc. which brings artists of many genres—both classic and modern—to reservations and pueblos in New Mexico.

velopment agencies housed cultural components together with services, again reflecting the settlement house model. Others received support under the Comprehensive Employment and Training Act (CETA), which was enacted in 1973 and included artists in its training and employment programs. However, when CETA withdrew its funds in the early 1980s, many of the organizations it had helped were left with large budgets they could no longer support and large spaces they had been able to secure in abandoned schools, synagogues and churches, or commercial and manufacturing facilities.

Private philanthropy also took part in the funding of ethnically specific arts organizations. Its involvement represented a significant change. Before this period private philanthropy had invested only in large institutions. One of the leaders was the Ford Foundation, which showed an early interest in community-based arts organizations. Because of the

growing complexity of the nonprofit world, however, foundations withdrew somewhat during the 1970s.

Community-based organizations were strengthened by the National Endowment for the Arts, which came into existence as the result of the National Foundation on the Arts and the Humanities Act in 1965 and has been a continuing source of support ever since. Congress found that "while no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry, but also the material conditions facilitating the release of this creative talent."

Based on this congressional mandate, the Endowment declared as its mission: "To foster the excellence, diversity, and vitality of the arts in the United States and to help broaden the availability and appreciation of such excellence, diversity, and vitality." The Endowment supported a few community-based organizations from its inception. One of the first was the Inner City Cultural Center in Los Angeles, founded in 1965 as a multi-ethnic, multidisciplinary center (see profile). The Expansion Arts Program, created to address the needs of the growing number of community-based cultural centers, was established in 1971.

The impetus begun by the Federal Government came to be shared by state and local governments. The New York State Council on the Arts' Special Programs category has been a major source of support for ethnically specific arts organizations in New York since 1968. State art agencies have become increasingly attentive to the full range of ethnic communities they serve, especially in states where communities of color are growing rapidly. Local arts agencies, most of which were established after the mid-1970s, are increasingly involved with their ethnic communities and efforts to balance the competing needs of organizations in their localities.

The community-based, ethnically specific arts organizations that came into existence during and after the 1960s were similar to the programs that had emerged from the settlement house movement and the New Deal. They all brought art into communities, often exposing residents for the first time to organized artistic productions outside churches and other indigenous networks. They presented work of high quality, nurtured emerging and established professional artists, and provided training in the arts. Whereas settlement houses were generated by private philanthropy, and New Deal projects were conceived by the Federal Government, organizations created in the '60s and after were generated by the artists themselves.

These organizations saw themselves as part of a social movement to improve the quality of life in their communities. They had as their mission to preserve, reclaim, redefine, and revitalize the cultural histories and artistic contributions of their particular ethnic groups. They also sought to counteract the prevailing view of culture and art that tended to rate cultures and their aesthetics based on European standards. By sharing their own cultural heritages, ethnically specific arts organizations of color celebrate the unique cultural and artistic pluralism of the United States. ✿

GENERAL CHARACTERISTICS & ARTISTIC DISCIPLINES

The 543 ethnically specific arts organizations in this report are diverse and vigorous. They are engaged in a variety of disciplines and organizational activities and represent different aesthetic orientations. Limited in funding and small in staff size, they nonetheless produce and present the finest art their communities have to offer, nurture the artistic talents of professionals and nonprofessionals alike, expose community members to their artistic and cultural heritage, and aid in the development of their communities.

This chapter describes these organizations as a group as well as the characteristics of organizations representing specific disciplines. The areas covered include mission and goals, artistic disciplines, age, size, organizational activities, aesthetic orientation, and income.

Mission and Goals. The missions and goals of community-based, ethnically specific arts organizations most distinguish them from other arts organizations. Their missions, which are complex and inclusive, address the inseparability of art from education, community development, personal growth, and social and political equity. This holistic approach is illustrated by the following seven general goals derived from an analysis of survey responses:

- to research, document, preserve, and disseminate one's cultural heritage;
- to foster self-awareness, pride, self-determination, and community development;
- to establish venues for the presentation of artistic productions;
- to foster intercultural understanding by promoting awareness of the contributions to the arts made by specific ethnic groups;
- to provide services to art organizations in the form of advocacy, information, and technical assistance;
- to provide artistic training to members of the community;
- to support emerging artists.

Los de Abajo: a production by the Bilingual Foundation for the Arts, which stages classic Spanish theater and new plays from Latin America.

An organization's mission, though it may change over time due to internal or external factors, provides the framework for its program and goals. Helen Cash Jackson, director of special programs for the New York State Council on the Arts, has observed that a clear statement of mission which is accepted by the organization's board, director, and staff is fundamental for the success, however defined, of any arts or cultural organization. But in today's economic climate, many arts organizations face the dilemma of how to survive and yet remain true to their mission, since financial pressures tend to force organizations to become income driven rather than mission driven.

An analysis of the missions of the organizations covered in this report reveals two major emphases: a community focus and an artistic focus. This distinction represents a continuum rather than a dichotomy, since the missions of most ethnically specific arts organizations embody both artistic excellence and community involvement. Differences of emphasis, however, are apparent.

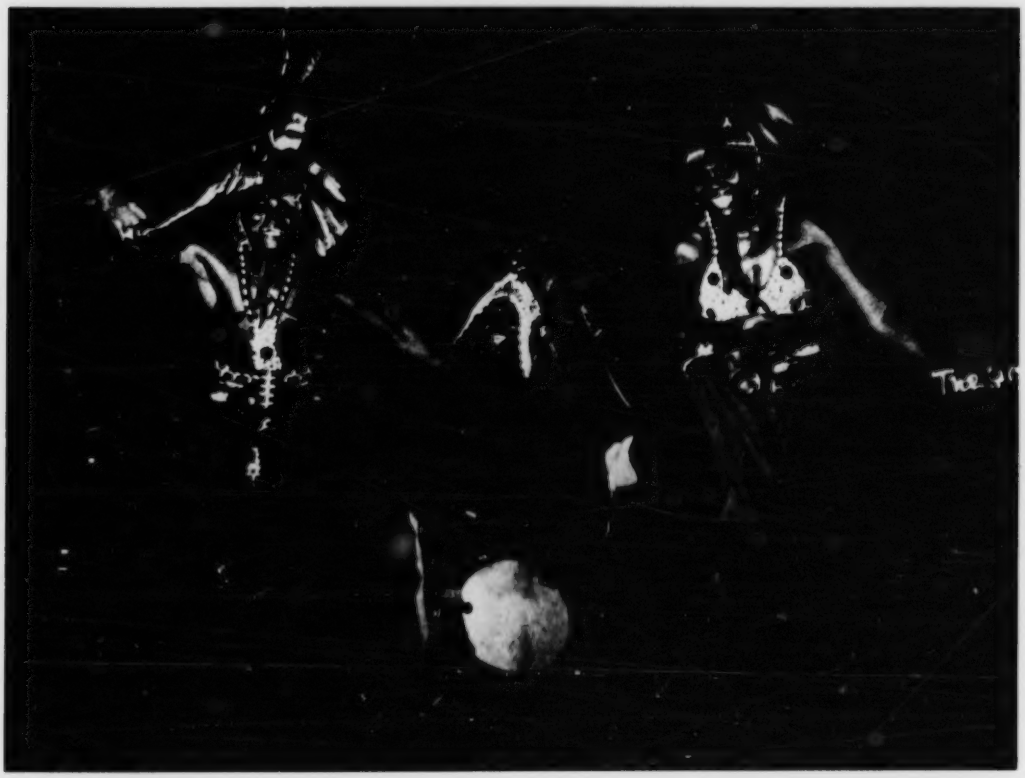
Community-focused organizations are

driven primarily by the desire to create an institution that will provide historical continuity and make a direct impact on the lives of community members. These organizations are usually committed to training young emerging artists and involved in arts-in-education programs in the schools. They typically have a corps of volunteers, a board of directors that includes primarily community members, fundraising efforts that give members of the community an opportunity to participate, involvement with other local institutions, and funding from sources other than arts agencies.

Art-focused organizations, on the other hand, are concerned with presenting professional art and artists that represent the finest produced by their community. Their programming heavily involves production and presentation; workshops and training are usually geared to professional-level artists; they rely more heavily on reviews; and they often have a larger public profile and more ethnically diverse audiences than community-focused organizations (see profile of Pan Asian Repertory Theatre).

Few organizations are fixed at either end of the spectrum. A great many embody both emphases in equal measure, and some, over time, move from one point on the continuum to another. For example, once an organization feels firmly established as a community institution, it may begin to concentrate more on artistic quality. On the other hand, an art-focused organization, after establishing a reputation for producing and/or presenting excellent art, may more vigorously attempt to address the cultural needs of its primary ethnic constituency (see profile of the Mexican Museum).

Both perspectives are equally valid. Most organizations have devised programmatic and organizational strategies that effectively meld the two approaches (see



Founded by a Zaire master, Diamano Coura is one of several companies that feature dancers and drummers who recently have come to America from leading companies in Africa.

profile of INTAR, a growing Latino-American organization in New York City). At the same time, many of these organizations face the challenge of becoming economically viable while remaining true to their visions.

Artistic Disciplines. The major disciplines covered in this report are dance, music, theater, and visual arts. Almost half of the organizations in the survey (49 percent) focused on one of these disciplines. Multidisciplinary organizations, those that focused on more than one discipline, represented the largest group of organizations (see figure 1). The disciplines mentioned least were grouped under "other."

The preponderance of multidisciplinary organizations is probably due to at least two factors. First, because many ethnically specific art organizations grew out of the social and civil rights movements of the 1960s, they saw their mandate as the transmission of their artistic heritage in all its forms. Over time, many organizations that originally focused on a single discipline expanded their programming in order to meet expressed community needs. A second factor, according to many observers, is that communities of color tend to have a holistic world view that does not separate art from other activities, but sees art as an integral part of everyday life: "Thus the world is not just an abstraction; it is a force field with all things interacting."[3] This view is supported by the fact that many traditional societies do not have a word for "art."

Rosemary Richmond, executive director of the American Indian Community House in New York City, in describing "art" in the Native-American community, commented that "art is an integral part of most Indians' lives. It is not 'art.' It is just there. It is a form of expression, a form of communication, a form of education among themselves as well as for the general public."

Amalia Mesa-Bains, a board member of Galeria de la Raza in San Francisco, the oldest Chicano visual arts organization (see profile), discussed the holistic approach to art as a characteristic of Chicano communities. She noted the similarity between the *casa de cultura*, a dominant cultural institution in Mexico, and Chicano cultural centers:

"To some degree the cultural center is almost like a home and people freely come in and out of it. There are various of activities. Even if there is a gallery, it doesn't always operate in the way that Westerners [Europeans] think of a gallery.

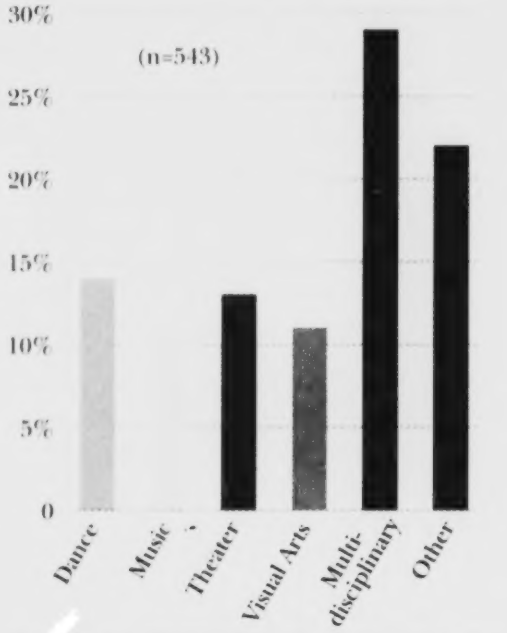


Fig. 1 Distribution of organizations by discipline
(See table 1 for list of "other" disciplines.)

Table 1
Organizations in other artistic disciplines

Disciplines	Number of Organizations (n=110)
Folk Arts	24
Humanities	18
Media Arts	18
Opera/Music Theater	12
Literature	10
Nonarts/Nonhumanities	9
Interdisciplinary	8
Crafts	7
Design Arts	4

Everybody comes in, including children, and it's part of day-to-day life.... So our *centros* [in the United States] have been based on family models."

Dr. Mesa-Bains also noted the multiple roles of Chicano artists as a manifestation of this holistic approach: "We tend to think of them as 'artist/citizens,' people who may be visual artists but often are also musicians, writers, academicians, and also often institutional leaders or advocates for institutional change."

Age. In 1990 organizations in the NuStats study had reached a median age of 12 years. More than three-fourths had been formed in the 1970s and 1980s (see figure 2).

Only 6 percent of the organizations had been in existence before 1960. However, all of the ethnic communities in the report had cultural organizations before that time, some of which antedated World War II. The history of the Carver Cultural Center of San Antonio, for example, goes back to the turn of this century (see profile).

Significant variations occurred in the rate of increase among organizations representing different disciplines (see table 2). Forty percent of the organizations formed before the 1960s and in operation today are multidisciplinary. During the 1960s, theater, visual arts, and multidisciplinary organizations had the greatest increases. The 1970s saw major expansion in all fields. Most growth in the 1980s occurred in the first half of the decade; the contrast is most notable in music and dance where the rate of increase lessened notably during the latter 1980s, after a major growth in the first five years.

Size. Figure 3 indicates distribution by staff size. The median number of employees for all the organizations was 16. Almost three-fourths had 30 or fewer employees (see figure 3). Of this group, half had 10 or fewer employees.

The judicious use of volunteers not

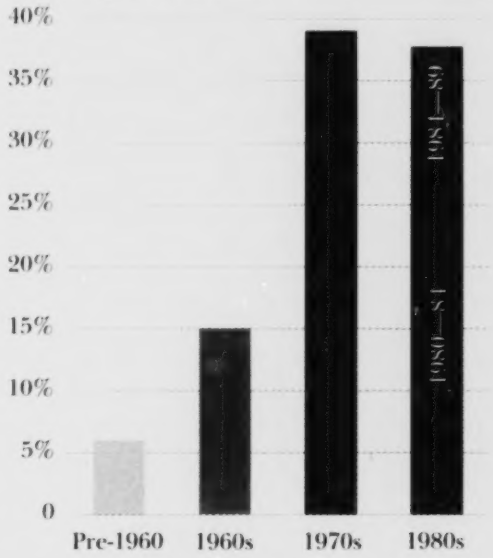


Fig. 2 Distribution of organizations by decade founded

Table 2 Artistic disciplines by decade of organizations' founding

	Artistic Disciplines					
Decade founded	Dance (n=78)	Music (n=59)	Theater (n=71)	Visual Arts (n=60)	Multi-disciplinary (n=158)	Other (n=117)
1980s	38%	36%	40%	31%	39%	41%
1985-89	6	7	23	13	12	9
1980-84	32	29	17	18	27	32
1970s	44	48	34	45	43	31
1960s	9	12	21	20	21	18
1940s–50s	4	3	4	0	0	4
Pre–1940s	4	2	1	3	14	3
Unknown	1	0	0	0	0	3

Note: Due to rounding, percentages may not total 100.

only extends staff capability but also helps to build bridges with the community. Of the organizations surveyed, 378 (70 percent) used volunteers, ranging from 1 to 278. The median number of volunteers was 6.

Organizations interviewed for this report used volunteers for functions from stuffing envelopes to fundraising to gift shop management to consultation on organizational development. Associations of retired business executives were an important source of volunteer management consultants in some communities.

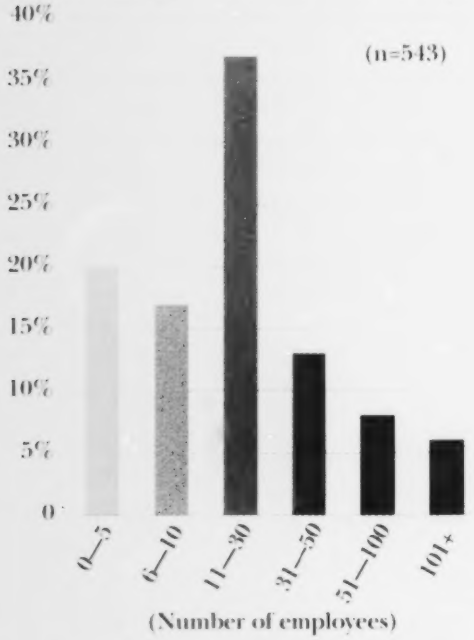


Fig. 3 Distribution of organizations by size

Quite often, however, short-staffed organizations are unable to allocate the staff time necessary to coordinate and supervise the services of volunteers. ETA Creative Arts Foundation in Chicago has solved this problem by recruiting a full-time volunteer who coordinates its large corps of volunteers (see profile). INTAR has recently designed an extensive and coordinated volunteer program designed to utilize a range of volunteers in interrelated functions (see profile).

Organizational Activities. The NuStats survey questionnaire listed eight major organizational activities; respondents were able to list additional activities under "other" (see figure 4).

Artistic production, which was noted as the primary activity by 48 percent of the organizations, may be defined as the creation of the artistic work and the assembly of the artistic elements of a production. The other major activities of survey respondents were cultural events, visual arts exhibitions, and workshops.

Although "technical assistance" and "support services for artists" are very important to the future of ethnically specific arts organizations and the artists they represent, these activities were cited by only 4 percent of the survey respondents. Many of the areas these services address were

Table 3. Artistic disciplines by size of organizations

	Artistic disciplines					
Number of employees	Dance (n=78)	Music (n=59)	Theater (n=71)	Visual Arts (n=60)	Multi-disciplinary (n=158)	Other (n=117)
0–5	15%	20%	11%	27%	18%	27%
6–10	14	15	18	17	17	17
11–20	23	20	27	32	22	25
21–30	17	17	9	3	14	13
31–50	19	10	14	12	12	13
51–100	6	12	16	10	8	2
101+	5	5	6	0	10	4

Note: Due to rounding, percentages may not total 100.

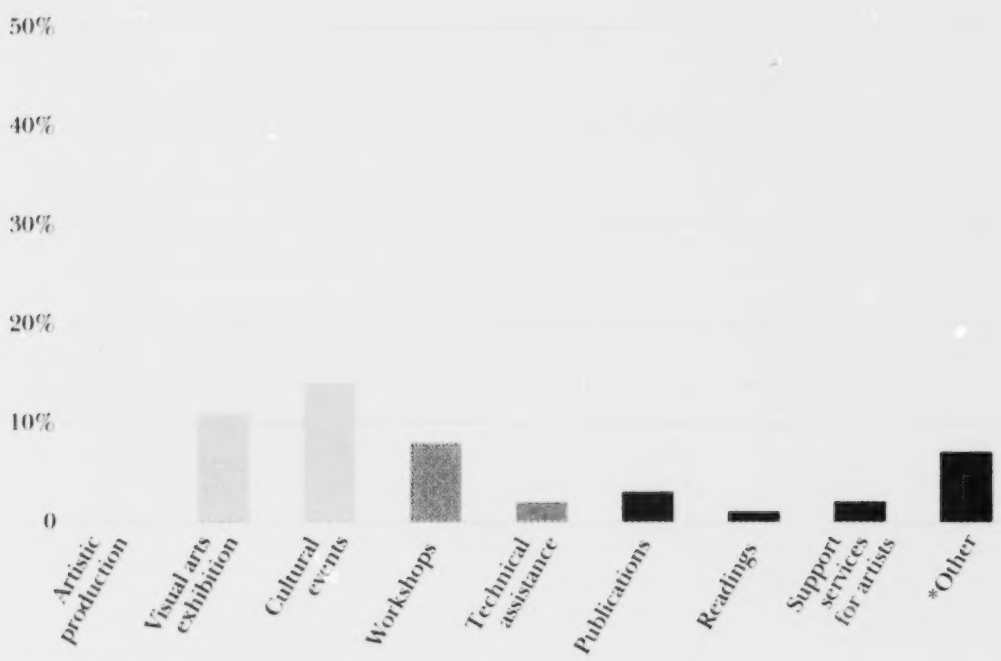


Fig. 4 Distribution of organizations by activity

* Other includes a wide range of activities such as art education in schools, cultural exchange, studio space for artists, research, gift shops, commissioning new works, resource services, collaborations with other community groups, economic development.

Note: There was a 4 percent "no response" rate for this survey item.

noted by respondents as major organizational needs. These include technical assistance, leadership training, marketing and public relations, audience development, and tour bookings. The foremost challenge now is to help ethnically specific arts organizations survive financially and maintain high quality programming.

Organizational activity, as expected, was closely related to artistic discipline (see table 4). Artistic production, for example, was the main activity for performing arts organizations; the main activity for visual arts organizations was exhibition.

Although multidisciplinary organizations cited artistic production as their primary activity, it represented a smaller share of their activities than in performing arts organizations. The second most frequently cited function of multidisciplinary organizations was cultural events, an activity that somewhat distinguishes them from other organizations. (Cultural events were also a major activity for organizations included under "other.") While 24 percent of multidisciplinary organizations and 20 percent of those listed under "other" reported holding cultural events, less than 10 percent of dance, music, and visual arts organizations and no theater organizations did. Cultural events usually consist of the presentation of artists in single programs, in series, and in festivals. Although the survey questionnaire did not list "presentation," this activity is emerging as one of importance for ethnically specific and multi-ethnic arts organizations and is discussed below.

Of the major disciplines, dance and music organizations were most likely to provide workshops. Visual arts organizations were most likely to produce publications (mainly exhibition catalogues) and to provide support for individual artists through grant-writing workshops, referral services, maintenance of slide files, and other marketing assistance.

The presentation of performing arts

programs (as differentiated from their production) is a growing activity among ethnically specific and multi-ethnic arts organizations. A presenting organization may be defined as one that selects artists and companies, engages them to perform, pays them a fee, and brings them together with audiences and communities. Presenting organizations may also work with creative artists in the commissioning and presenting of new work. In the course of a season, they may act as producer for works done in collaboration with artists or other presenters or arts-producing organizations. However, their primary activity is the presentation of the performing arts.

While most presentations from community-based, ethnically specific arts organizations are by multidisciplinary cultural centers, increasingly dance, music, and theater organizations present as well (see profile of Asian American Theater Company). Presentations increase earned income, promote ethnically specific art, bring more diversified artistic performances to communities, and foster intercultural awareness.

The importance of presenting has only recently been widely acknowledged. According to the report of the National Task Force on Presenting and Touring the Performing Arts, published in 1989: "In a period of great demographic and cultural flux, it is even more essential that audiences and communities have access to the finest, most varied arts experiences, and that artists reach the broadest public in turn."[4]

Several other developments are also noteworthy. More ethnically specific presenters are developing multi-ethnic programming. During its 1992-93 season, for example, the Carver Cultural Center in San Antonio, a predominantly African-American organization and a major presenter in the Mid-American region, presented Milton Nascimento, Donald Byrd, Babatunde Olatunji, Kulintang Arts, and the Blue Rider Theater. The Guadalupe Cultural Arts Center, a Latino-American organization in San Antonio, included on its 1992 calendar a three-day African-American film series. The Japanese American Community and Cultural Center in Los Angeles, in its "Celebrate California" series, presented El Teatro Campesino and the Billy Childs jazz group.

Another development is the apparent impact of multicultural programming on dance companies, which live by touring. Increased bookings suggest that these companies may benefit from efforts by

Table 4 Organizational activities by artistic disciplines

	Artistic disciplines					
Organizational activities	Dance (n=78)	Music (n=59)	Theater (n=71)	Visual Arts (n=60)	Multi-disciplinary (n=158)	Other (n=117)
Artistic Production	77%	76%	94%	13%	29%	29%
Exhibitions	0	0	0	58	12	7
Cultural Events	9	5	0	8	24	20
Workshops	10	10	1	7	8	9
Technical Assistance	0	0	0	0	4	5
Publications	0	0	1	3	4	7
Readings	0	0	0	0	1	3
Support Services	0	0	0	5	2	2
Other	2	7	1	5	8	15

Note: Due to rounding and "no response," percentages do not total 100.

Photo by Bruce Laubach

established presenters to ethnically diversify their programming in line with current funding guidelines. The four dance companies interviewed for this report, Muntu Dance Theatre, the Philadelphia Dance Company, Ballet Hispanico, and the Chinese Folk Dance Company of the New York Chinese Cultural Center, have all shown substantial increases in their bookings during the last three years (see Muntu Dance Theatre profile). These increases also are due in part to the use of experienced booking agents. At the same time, however, the economy of the past decade has prevented many presenters from taking risks with unfamiliar artists or art forms. Funding cuts have also required some to cut back on the number of presentations.

As the demographics of the United States change and as some presenters increase their demand for artistic productions from communities of color, organizations of presenters, which have until recently consisted largely of Eurocentric institutions, have attempted to become more inclusive. Some regional and national organizations of presenters are reaching out to presenters of color to include them in their organizational structures and at their booking conferences. They also are attempting to broaden the range of productions showcased at these conferences. The Western Alliance of Arts Administrators, for example, the leading service organization for nonprofit presenters in the country's most ethnically diverse geographic region, is instituting a variety of changes in its organizational structure and operation in order to make itself more ethnically and culturally diverse. These changes include the decentralization of power within the organization, new qualifications for board membership, revised bylaws, and inclusion of previously underserved groups in planning workshops.

Pedro Ruiz and Nadine Mose dance *Cada Noche... Tango* for Ballet Hispanico, the distinguished New York troupe.

Recognizing the importance of presenting and touring, the Network of Cultural Centers of Color, headquartered in New York City, was formed in 1989 to "create a network for presenting organizations that facilitates presentation of culture in a manner that embraces cultural pluralism." Its primary activity is to make touring "regionally, nationally, and internationally more accessible to a variety of organizations." Its board of directors includes representatives of some of the major community-based presenting organizations in the country.

Aesthetic Orientation. Survey respondents were given a choice of four perspectives to describe their aesthetic orientation: contemporary, traditional, classical, experimental. They were allowed to select more than one. (It should be noted that definitions for these terms were not provided.) The two orientations most frequently chosen were "traditional" and "contemporary," which were selected respectively by 62 percent and 61 percent of the respondents; "classical" and "experimental" were each chosen by approximately one-fourth of the respondents (see figure 5).

The terms "contemporary," "traditional," "classical," and "experimental" are somewhat arbitrary distinctions subject to cultural and personal interpretation. Also, because most art forms, particularly in culturally pluralistic societies, are in a state of continual flux, it is often difficult to label a specific style.

Rosemary Richmond of the American Indian Community House noted that all Native-American performing art uses traditional forms, although much of it deals with contemporary themes. She therefore considers it "traditional/contemporary." She is reluctant, however, to apply any label. Jazz is considered by many people as classical American music, while there are some who would call it contemporary, and others who might call it folk. Chinese-American dance groups that perform traditional dances are extending these dances by incorporating contemporary elements.

According to Dan Sheehy, director of

the Folk Arts Program of the Arts Endowment, part of the semantic problem is that in many cultural settings, "traditional" art often includes both classical and folk. At the same time, "traditional" is thought to refer to art of the folk culture passed on through informal training. "Classical" generally suggests art that is revered over time, does not emerge from folk culture, and requires formal training. Addressing the ambiguity of the distinction between "folk" and "classical," folklorist Henry Glassie observed that classical art is folk art of the elite; folk art is classical art of the folk.

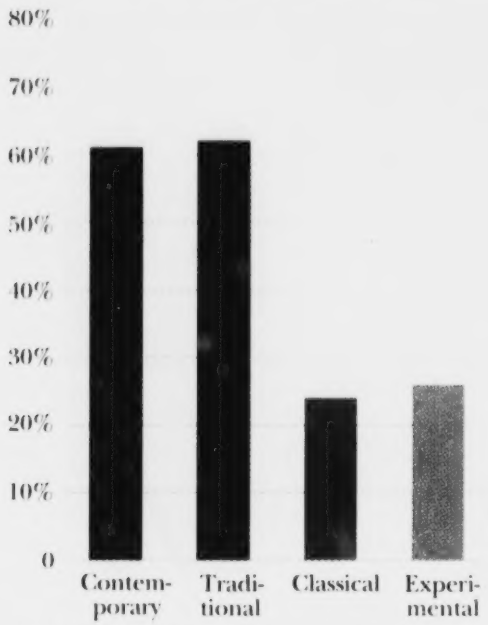


Fig. 5 Distribution of organizations by aesthetic orientation

Note: Since respondents were permitted more than one response, percentages do not total 100.

"Contemporary" refers to more recently developed works and styles that have gained recent acceptance either in current criticism or in popular culture. When referring to art from communities of color, the term generally suggests the incorporation of Western sensibilities. "Experimental" refers to very recent work that challenges accepted stylistic and aesthetic boundaries.

The aesthetic orientations of different artistic disciplines followed somewhat expected lines (see table 5). Dance had the largest percentage of organizations designated as traditional; music organizations identified themselves as contemporary, traditional, or classical; theater and visual arts had the largest percentages designated as contemporary and as experimental.

Income. As is true throughout the arts community, income is the greatest single concern of ethnically specific and multiethnic arts organizations of color. This concern holds across geographic, ethnic, and artistic lines. Of the 543 organizations in this report's database, 73 percent cited it as their most pressing problem.

The total annual income for the 474 organizations who responded to this survey item was $88,184,949, the median income was $45,250. Fifty-two percent of the organizations had incomes of less than $50,000; 16 percent had incomes between $50,000 and $100,000; 15 percent were

Table 5 Artistic disciplines by aesthetic orientation

	Artistic disciplines					
Aesthetic orientation	Dance (n=78)	Music (n=59)	Theater (n=71)	Visual Arts (n=60)	Multi-disciplinary (n=158)	Other (n=117)
Contemporary	51%	46%	85%	83%	63%	43%
Traditional	76	49	38	62	71	62
Classical	22	48	30	17	25	14
Experimental	26	10	47	30	27	18
Other	10	25	16	17	18	22

Note: Since respondents were permitted more then one response, percentages do not total 100.

between $101,000 and $250,000; 9 percent, between $251,000 and $500,000; and 9 percent were over $500,000.

The largest source of income was government agencies, followed in order by earned income, private contributions, and other sources. The largest single source of support was the Federal Government; the smallest single source was individuals (see figure 6).

The spread in average annual income by artistic disciplines was quite wide, ranging from $351,247 for visual arts organizations to $89,146 for music groups (see table 6). The high income for visual arts organizations may be explained by the fact that 25 percent are in the Native-American community, where income data may include funding for programs other than arts and culture. (See text following table 16 in chapter on Ethnic Communities.)

The relationship of earned income to artistic discipline followed expected lines. The highest percentage of earned income was found among theater and dance organizations—the two disciplines that rely heavily on ticket sales. The lowest percentage was in visual arts (see table 8). Visual arts also received the lowest amount of private funding, making it the most dependent on government funding of all the major disciplines. ("Other" disciplines as a category were the most dependent on the public sector.)

Most visual arts organizations, many of which are museums, exhibit rather than sell art. Galleries that do sell art take a very low commission, sometimes as little as 15 percent. (Of the ethnic groups, Native-American visual arts organizations are the most likely to sell art, a longstanding tradition.) Museums and galleries do not charge admission, although volunteer

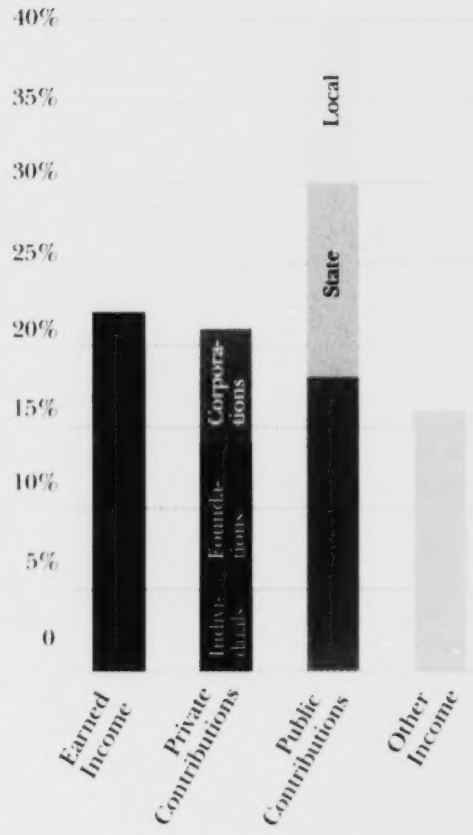


Fig. 6 Sources of income for organizations

Table 6 Artistic disciplines by annual income

Artistic disciplines	Total annual income	Average annual income	Median annual income
Dance (n=71)	$15,677,323	$220,807	$36,419
Music (n=57)	5,081,345	89,146	25,000
Theater (n=62)	9,836,575	158,654	77,858
Visual Arts (n=52)	18,264,850	351,247	67,425
Multidisciplinary (n=132)	24,742,182	187,441	54,041
Other (n=100)	14,582,674	145,827	30,270

Note: There was a 13 percent "no response" rate for this survey item.

Table 7. Artistic disciplines by range of income for organizations

	Artistic disciplines					
Income	Dance (n=71)	Music (n=57)	Theater (n=62)	Visual Arts (n=52)	Multi-disciplinary (n=132)	Other (n=100)
Less than $50,000	58%	70%	39%	44%	46%	57%
$50–$100,000	11	14	21	12	17	18
$101–$250,000	14	11	19	14	18	11
$251–$500,000	11	2	11	10	10	7
$500,000+	6	4	10	21	9	7

Note: There was a "no response" of 13 percent rate for this survey item. Due to rounding, percentages may not total 100.

donations are usually requested. Many visual arts organizations, however, have gift shops that produce a significant percentage of their income. The gift shop of Galeria de la Raza in San Francisco, for example, produces at least half of the organization's income. The gift shops of the Plaza de la Raza in Los Angeles, the Mexican Museum in San Francisco, and the Mexican Fine Arts Center Museum in Chicago also earn a significant portion of total income.

Individual contributions were generally the weakest single source of funding for the organizations in this survey. This pattern differs from that of established arts institutions, where individuals traditionally account for the largest share of private philanthropy.

For the organizations in this survey, individuals accounted for 22 percent of private contributions (compared to 33 percent for corporations and 45 percent for foundations). In 1990 philanthropic contributions to major nonprofit arts institutions showed the opposite pattern: Individuals accounted for 44 percent of private contributions to museums (compared to

Table 8 Sources of organizational income by arts discipline

	Artistic disciplines					
Sources of income	Dance (n=71)	Music (n=57)	Theater (n=62)	Visual Arts (n=52)	Multi-disciplinary (n=132)	Other (n=100)
Earned income	33%	26%	36%	14%	20%	13%
Private funding	22	25	24	14	26	15
Individuals	6	5	4	4	6	3
Corporations	5	7	6	2	13	4
Foundations	11	13	14	8	7	8
Public funding	35	34	33	42	36	63
Federal	14	7	11	14	14	45
State	11	10	14	16	10	13
Local	10	17	8	12	12	5
Other sources	12	14	6	30	17	11

Note: There was a 13 percent "no response" rate to this survey item. Due to rounding, percentages may not total 100.

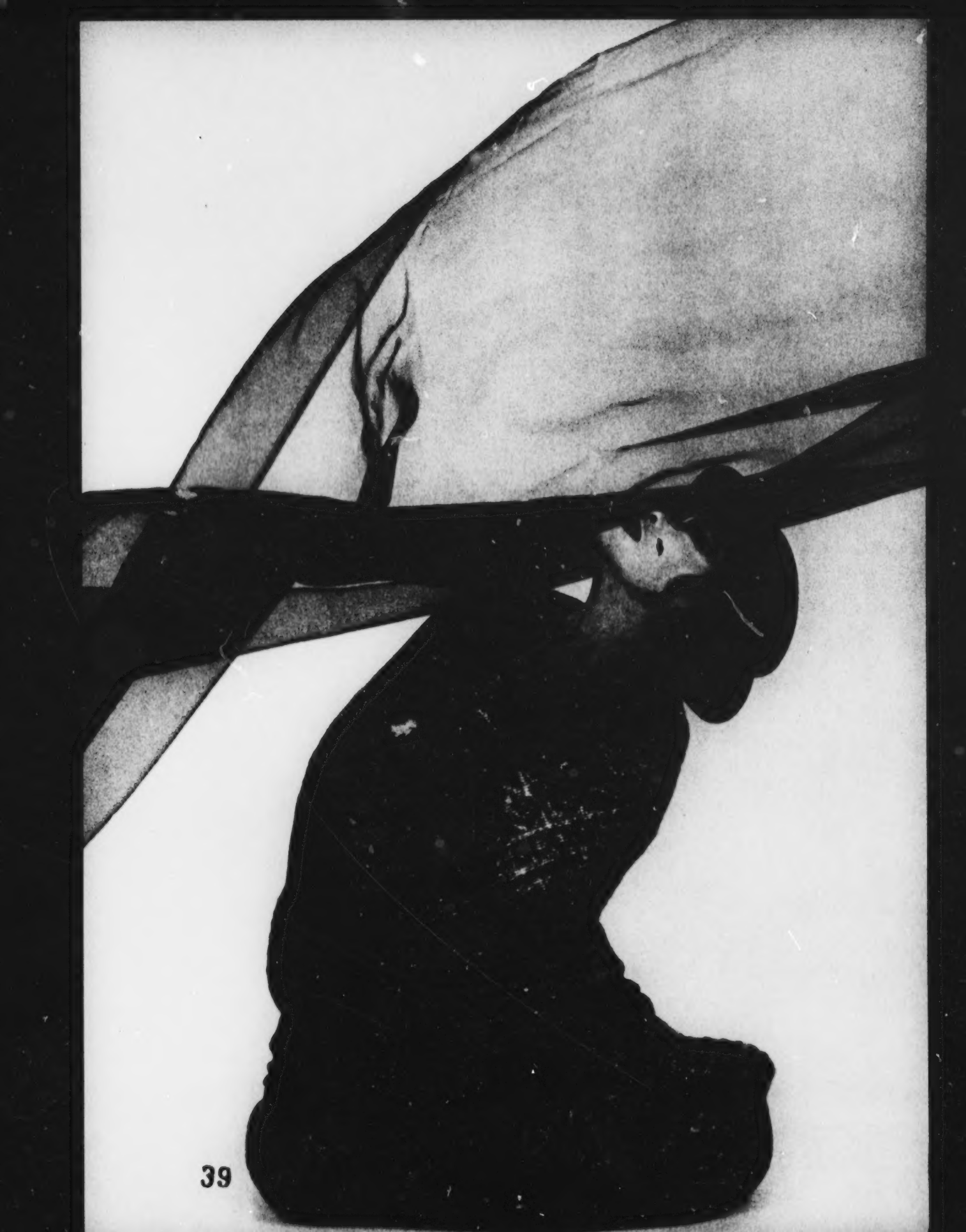
Enrique Chagoya's image celebrates *dia de los muertos*, an ancient holiday of growing popularity in San Francisco, home of Galeria de la Raza.

22 percent from corporations and 19 percent from foundations); 44 percent to operas (compared to 15 percent from corporations and 13 percent from foundations); 26 percent to theater (compared to 19 percent from corporations and 18 percent from foundations); and 38 percent to symphonies (compared to 26 percent from corporations and 9 percent from foundations).[5]

The lack of individual philanthropic support for arts organizations of color is probably due to the low level of financial resources in the communities these organizations serve. Another factor mentioned by organizational and agency leaders is the absence of a tradition of philanthropic support of art and cultural institutions in communities of color. While these communities have strong traditions of giving to the church, social services, and civil rights organizations, the practice of support for cultural organizations has yet to be developed.[6]

Nonetheless, given shrinking government, corporate, and foundation support, strategies for obtaining increased levels of community financial support are being developed. Because communities must be made more aware of the artistic and social contributions of these organizations, marketing and public relations campaigns are often a vital first step. Other efforts include intensified membership, endowment, and united fundraising drives.

While many ethnically specific arts organizations belong to united fundraising efforts that serve the general arts community, the Coalition of African American Cultural Organizations, Inc., in Philadelphia, is probably the first such effort specifically for organizations of color. Founded in 1987, it inaugurated an annual African American Cultural Fund in 1990 to do united fundraising for its 18 organizational members, two of which are Latino. Federated fundraising efforts are being explored in other cities, as well. ✿



ETHNIC COMMUNITIES

"The building blocks for the society of man and for the well-being of the individual are the fundamental desire to understand others and to be understood."
—Dr. Howard Thurman, *Religious Philosopher*

The United States is the most ethnically diverse industrialized country, and this diversity is increasing. During the 1980s the country's African-American, Asian-American, Latino-American, and Native-American population increased by 33 percent. These changes are most apparent in major urban centers, where communities of color are slowly becoming the majority. It is predicted that by the year 2030, these groups will account for 31 percent of the country's total population compared with 20 percent in 1980 and 25 percent in 1990. Each of these communities is making its distinct contribution to the culture and art of the United States.

This chapter examines the similarities and differences among arts organizations representing communities of color. The NuStats data revealed clear differences in relation to geographic distribution, age and size, artistic disciplines, aesthetic orientation, ethnic diversity within organizations, and income patterns. However, one of the greatest similarities among these organizations and the communities they represent is their cultural diversity. While communities of color have been compressed in this report into four ethnic groups, none is homogeneous. This cultural heterogeneity adds to the complexity as well as to the artistic richness of their arts organizations.

A silk scarf hangs in air above a member of Kulintang Arts, Oakland's eclectic Filipino touring company.

The African-American community, which is thought of by some as the most homogeneous, is far from being monolithic. It includes persons whose ancestors have been in this country since its beginning, persons from all the countries in the Caribbean, and a growing number of immigrants from every country on the African continent. A report prepared by the Folk Arts Program of the Arts Endowment on African and Asian performing arts in the United States speculated that the growing immigration of African artists in the United States could lead to a time when "African youth may even have to come to the United States to learn their best traditions!" These national differences signal linguistic as well as cultural and artistic diversity. There are also regional differences among African Americans descended in the United States that are reflected in their artistic and cultural expressions. Such differences may be most apparent in the South, where African cultural survivals are more intact than in other parts of the country.

A high degree of national, linguistic, and cultural diversity exists within the Asian-American community. With the exception of organizations with an avowed pan-Asian character, many Asian-American cultural organizations attract primarily

members of their own national community. Current influxes from Southeast Asian countries cause Asian-American organizations to rethink their activities and their artistic programming in order to address the cultures of recent immigrants.

However, leaders of Asian-American organizations interviewed for this report felt that an "Asian-American" identity and aesthetic is emerging. Thus, while immi-

"I should hope that at some point [when they read my work] they would not think 'exotic' anymore. They will see that I write about Americans, that I am writing about this country and what it means to be a human being."
—Maxine Hong Kingston, *Writer*

grant populations affirm their national identities, a growing number of individuals, particularly third- and fourth-generation Chinese and Japanese Americans, are becoming more conscious of themselves as Asian. This process began, according to Fay Chew, director of the Chinese Historical Museum in New York City, in the civil rights movements of the late 1960s. This growing sense of "Asianness" allows Asian-American organizations to draw from a broader range of material, cultural, and emotional resources.

Geographic comparisons show that in California, the major state in the western region, which has the country's highest concentration of Asian Americans, Filipinos are the largest Asian-American group (27 percent), followed by Chinese (26 percent) and Japanese (11 percent). In New York State, the Mid-Atlantic's major state, the largest Asian-American group is the Chinese (41 percent), followed by Indians (20 percent) and Koreans (14 percent). Japanese Americans represent only 5 percent of the state's population.

While Latino Americans also represent many national cultures and political and social customs, they are not internally separated by a language barrier (with the exception of Portuguese speakers). It is therefore quite common to find that a Latino-American organization's artists, staff, and board comprise a variety of national backgrounds. The Bilingual Foundation of the Arts in Los Angeles, for example, was founded in 1973 by three women: a Mexican-American actress/producer, a Cuban-born actress/director, and an Argentina-born playwright/set designer, all of whom are still with the organization.

Significant differences exist between the Latino-American population in the

Photo by Avis Mandel Pictures

Mimes start young under the wing of Scott Ferguson at Urban Gateways, the Chicago program that brings many arts to children of many cultures.

West and Mid-America, on the one hand, and that in the Mid-Atlantic. In the first two regions, Mexican Americans are the dominant Latino group and comprise 80 percent of the Latino population in California and 91 percent in Texas. The Latino-American population in the Mid-Atlantic, on the other hand, although predominantly Puerto Rican, is more diversified. In New York State, where Puerto Ricans constitute 49 percent of the Latino population, there are Latino Americans from Mexico and every Spanish-speaking country in the Caribbean, Central America, and South America. (In this report, we have attempted to differentiate when necessary between the largely Mexican-American/Chicano-American population in the West and Mid-America regions and the largely Puerto Rican and Central and South American population of the

Mid-Atlantic region.)

Diversity within the Latino-American community is further heightened by its mix of races. As noted by Eduardo Diaz, director of the Department of Arts and Cultural Affairs for the City of San Antonio, "In the realm of being Latino there is an African essence, an Asian essence, obviously a European essence, and obviously an indigenuous essence." This mixture within the Latino-American community contains the seeds for rich artistic expression.

Cultural heterogeneity occasionally creates intracommunity tensions and organizational difficulties related to public image or audience development. But it adds to the range of aesthetic and program possibilities available to ethnically specific arts organizations. "For me," noted Inverna Lockpez, director of the INTAR art gallery in New York City, "our cultural and artistic differences are our strength."

Like Asian Americans, Native Americans include a large number of groups with different languages, histories, traditions, and material cultures. About 500 tribes are recognized by the Federal Government. A shared core of values exists, however, that centers on the mutual dependency and reciprocal relationship among all living things. And, since Native Americans speak English as well as their tribal languages, communication does not represent a problem. Consequently, their urban organizations, like those of Latino Americans, are likely to include members of different Indian nations.

Approximately 70 percent of Native Americans live in urban centers; the remaining live on reservations. It is no accident that Indians are in the West and in cities. Starting in 1803, U.S. Government policy systematically pushed Indians west of the Mississippi (Removal) and later in the 1950s into cities (Relocation).

According to Cherokee scholar and arts administrator Charlotte Heth, tribal governments on reservations and in rural areas with large Indian populations do not emphasize the arts unless there is a market for them, such as the tourist industry. Their first mandate is to offer social services, health clinics, education, jobs, and crisis intervention. Sometimes, if housing, education, and health care are good, then the arts will flourish, too. Most Native-American arts organizations are urban in scope and orientation.

Of the 543 organizations in the NuStats database, 239 were predominantly African American, 82 were Asian American, 136 were Latino American, and 72 were Native American. The remaining 14, which had equal representation by two or more ethnic groups, were defined as multi-ethnic (see figure 7). Organizations identifying themselves as multi-ethnic often encountered difficulty in establishing a clear public image and establishing a firm audience base.

Ethnic Communities/Regions. African-American organizations were most heavily concentrated in the Mid-Atlantic; Asian-American, in the West. There were no Asian-American organizations in the South, no Native-American organizations in New England, and no multi-ethnic organizations in Mid-America or New England. (See

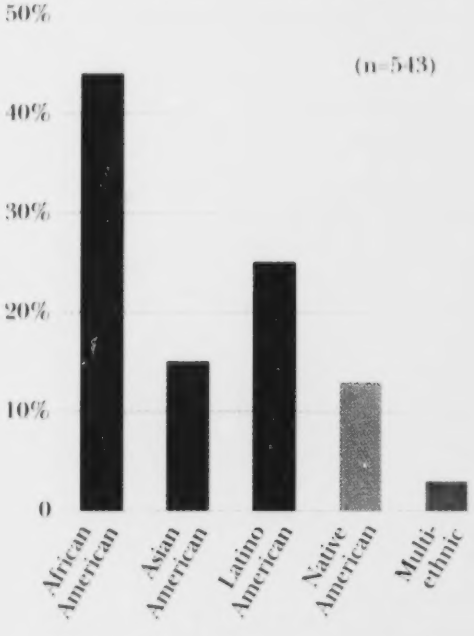


Fig 7 Distribution of organizations by ethnic community

Table 9 Ethnic organizations by region

Regions	Organizations				
	African American (n=239)	Asian American (n=82)	Latino American (n=136)	Native American (n=72)	Multi-ethnic (n=14)
Mid-America	10%	1%	23%	6%	0%
Mid-Atlantic	35	26	21	10	29
Mid-West	18	4	10	15	14
New England	3	1	2	0	0
South	16	0	8	11	7
West	19	68	40	58	50

Note: Due to rounding, percentages do not total 100.

table 9; for fuller description of geographic data related to ethnic communities see chapter on regional variations.)

Ethnic Communities/Age. During the 1960s the greatest rate of increase was seen among multi-ethnic and Native-American organizations; the greatest increases during the 1970s were among African-American, Latino-American, and multi-ethnic organizations; in the 1980s the greatest increase was among Asian-American organizations (see table 10). No multi-ethnic organizations in the survey were formed during the latter half of the 1980s.

The increase in the number of Asian-American and Latino-American organizations during the 1980s paralleled their growing numbers in the country's population, due to immigration. Thirty-seven of the 82 Asian-American and 54 of the 136 Latino-American organizations in the NuStats survey were formed during that decade. A comparison of 1980 and 1990 census figures shows that the number of Asian Americans increased from 3,466,421 to 7,274,429, a full 110 percent. Many of these immigrants were from Southeast Asia. The number of Latino Americans went from 14,608,673 to 22,368,767, a 53 percent increase.

A second reason for the increased number of Asian-American organizations, according to Amy Chin, executive director of the New York Chinese Cultural Center,

Table 10 Ethnic communities by decade of organizations' founding

Decade founded	Ethnic Communities				
	African American (n=239)	Asian American (n=82)	Latino American (n=136)	Native American (n=72)	Multi-ethnic (n=14)
1980s	37%	45%	40%	36%	21%
1985–89	9	17	13	15	0
1980–84	28	28	27	21	21
1970s	41	32	42	31	43
1960s	15	16	13	19	21
1940s–50s	3	5	2	4	0
Pre–1940s	2	2	2	4	14
Unknown	2	0	3	6	0

Note: Due to rounding, percentages do not total 100.

was the coming of age of Chinese and Japanese Americans born after World War II. Many of them had participated in the social movements of the 1960s, were college trained and eager to reclaim their cultural roots.

Ethnic Communities/Size. Asian-American organizations tended, more than those of other communities, to be concentrated in the range between 11 to 50 employees, with fewer at either the high or low end of the scale (see table 11). Multi-ethnic organizations tended to be smaller than those of specific ethnic communities.

Ethnic Communities/Artistic Disciplines. Notwithstanding the overall prevalence of multidisciplinary organizations, differences existed among ethnic communities (see table 12). Native Americans, for example, had the largest percentage of multidisciplinary centers, followed closely by Latino Americans; Asian Americans had the smallest.

Differences also existed regarding the most prevalent single discipline. Among African-American organizations, the major discipline was theater, followed closely by dance and music. Among Asian-American organizations, the major discipline, by a small margin, was music, followed closely by dance and theater. Among Latino Americans, the major discipline was dance, followed closely by theater. Among Native Americans, visual arts. Among multi-ethnic organizations, dance and visual arts were the major disciplines, and there were no music organizations and few theater groups.

While artistic disciplines were some-

Table 11 Ethnic communities by size of organizations

	Ethnic Communities				
Number of employees	African American (n=239)	Asian American (n=82)	Latino American (n=136)	Native American (n=72)	Multi-ethnic (n=14)
0–5	20%	17%	22%	21%	14%
6-10	18	7	17	17	43
11–20	23	27	24	24	7
21–30	13	17	13	13	7
31–50	12	23	10	10	21
51–100	9	6	8	8	0
101+	6	2	7	7	7

Note: Due to rounding, percentages do not total 100.

Table 12 Ethnic communities by artistic discipline

	Ethnic Communities				
Artistic disciplines	African American (n=239)	Asian American (n=82)	Latino American (n=136)	Native American (n=72)	Multi-ethnic (n=14)
Dance	16%	13%	17%	3%	21%
Music	14	16	10	0	0
Theater	17	10	14	4	7
Visual arts	11	5	10	21	21
Multidisciplinary	29	23	31	35	21
Other	14	33	19	38	29

Note: Due to rounding, percentages do not total 100.

what evenly distributed within the communities of African, Asian, and Latino Americans, the visual arts were overwhelmingly dominant among Native-American organizations responding to the survey. There were no music organizations. This pattern reflects three characteristics of Native-American arts: the strong tradition of drawing and painting as a means of communication, a heavy reliance on nonprofit organizations to exhibit and market Native-American visual art, and the integrated nature of the performing arts, in which music does not tend to be separated from dance. A major Native-American service organization, ATLATL, is devoted entirely to the needs of visual artists. (The organization is named for a wooden device that enables a spear to be thrown with greater strength and accuracy.)

Within the Native-American visual arts community, a source of concern is the Indian Arts and Crafts Act, signed into law in December 1990. Intended to safeguard Native-American artists from non-Native artists who capitalize on the popularity of Native-American art, the act prohibits anyone not certified by a federally recognized tribe from presenting their work as "Indian art." Organizations found in violation of the act risk penalties of five years in jail or a $250,000 fine. Even though the act's regulations probably will not be in place until 1993, it has been recommended that galleries refrain from showing undocumented artists.

Supporters of the act see it as an important way to protect Native-American art and artists from exploitation. Opponents believe that artistic infringement by non-Natives can be prevented without imposing undue administrative demands on small nonprofit organizations whose mission is to promote the work of Native-American artists.

"I'm convinced that cultures that live in isolation perish, and that only cultures that communicate and give things to one another thrive.... Having an identity means that you can accept challenges and influences from everywhere."

—Carlos Fuentes, Novelist

Ethnic Communities/Organizational Activities. Differences in organizational activities among ethnic communities were related to artistic disciplines (see table 13). For example, African-American, Asian-American, and Latino-American as well as

Table 13 Ethnic communities by organizational activities

Organizational activities	Ethnic Communities				
	African American (n=239)	Asian American (n=82)	Latino American (n=136)	Native American (n=72)	Multi-ethnic (n=14)
Artistic Production	51%	62%	51%	19%	29%
Visual Arts Exhibitions	12	5	8	26	21
Cultural Events	10	7	19	24	21
Workshops	11	6	5	4	21
Technical Assistance	3	2	2	3	0
Publications	3	2	3	7	0
Readings	1	0	1	0	0
Support Services	1	2	1	3	0
Other	5	9	7	17	0

Note: Due to rounding, percentages do not total 100.

multi-ethnic organizations, all of which were dominated by the performing arts, concentrated most heavily on artistic production. The most common activity of Native-American organizations, whose dominant discipline was the visual arts, was visual arts exhibitions, followed closely by cultural events and artistic production. Native Americans had the highest percentage of cultural events, which corresponded to their heavy concentration of multidisciplinary organizations.

Among the survey's ethnically specific organizations, African-American organizations were the most likely to provide workshops. However, multi-ethnic organizations had the heaviest concentration of this activity. The activities of the 14 multi-ethnic organizations responding to the survey were concentrated in four areas: artistic production, visual arts exhibition, cultural events, and workshops.

Ethnic Communities/Aesthetic Orientation. African-American and multi-ethnic organizations were most likely to classify their art forms as contemporary. Asian-, Latino-, and Native-American organizations more often classified themselves as traditional (see table 14).

For all the ethnic communities, dance was the discipline most likely to be classified as traditional; visual arts was the least likely. For Native Americans, however, visual arts was the only artistic discipline characterized as anything other than traditional.

The differences in aesthetic orientation among ethnic communities are due to their different histories in the United States as well as to cultural factors. African Americans, unlike other ethnic communities, were for many decades forbidden to practice their traditional cultures. Nonetheless, because they could not be "robbed of their memories," they "surreptiously kept their traditions alive."[7]

The suppression of their African traditions, combined with the pressure to adopt European customs, resulted in a process of cultural negotiation, as opposed to cultural preservation. African Americans freely experimented with different forms of artistic expression and soon developed new, syncretic art forms that integrated African and European aesthetics. Some examples are the African-American spiritual, a blend of the melodies of Scotch-Irish hymns with African rhythms and other musical elements; jazz, a blend of African and European musical elements; quilting, which shows the incorporation of African visual

> "I believe the spiritual fire [of Native-American people] still burns and is beckoning for America, indeed, the world, to come closer, to listen, to learn, and to share in its warmth and comfort. It is time that the buckskin curtain be drawn back."
>
> —Eddie Benton-Banai, Educator, Priest, Poet

Table 14 Ethnic communities by aesthetic orientation

	Ethnic Communities				
Aesthetic orientation	African American (n=239)	Asian American (n=82)	Latino American (n=136)	Native American (n=72)	Multi-ethnic (n=14)
Contemporary	74%	40%	58%	38%	93%
Traditional	51	63	68	88	57
Classical	31	29	21	3	29
Experimental	31	16	27	13	57
Other	22	13	18	13	7

Note: Since respondents were permitted more than one response, percentages do not total 100.

Bailes Flamencos specializes in one of Spain's formal dance traditions.

forms with European construction techniques; and tap dance, which combines Irish clog dancing and perhaps some Spanish flamenco techniques with African and jazz elements.[8] As a consequence of this syncretism, most of what is considered African-American folk or traditional art was created in North America. It blended African cosmology, symbols, patterns, and rhythms with European artistic modalities.

Traditional art forms for Asian and Latino Americans, on the other hand, typically are from their countries of origin. Among Latino Americans—both the Chicanos in the West and Mid-America regions and the largely Puerto Rican and Central and South American communities in the Mid-Atlantic—dance forms, theater works, and visual iconography from their countries of origin were preserved to maintain cultural continuity and foster community and personal empowerment. Folklorico dance groups are a prime example. However, syncretic art forms reflecting cultural negotiation are seen in all Latino-American artistic disciplines.

Among Chinese and Japanese Americans, the oldest Asian populations in the United States, laws that restricted their entry and movement in this country resulted in social isolation and a preservationist approach to culture. The internment of Japanese Americans during World War II was a particularly devastating experience. According to Duane Ebata, managing director of the Japanese American Community and Cultural Center in Los Angeles, the center arose out of the drive to restore and preserve cultural traditions following the trauma of internment.

Native Americans have, more than any other ethnic group, maintained their traditional world including their art forms. Sara Bates, director of exhibitions and programs for American Indian Contemporary Arts in San Francisco, notes that Native Americans consider themselves traditional people. Creative expressions of each generation therefore are considered traditional comments about the state of one's life or the community.

"What distinguishes art-making traditions in Native American society from those in other cultures is a vital kind of expression rooted in Native American tra-

ditions of spirituality and an assumed reverence for the traditions, which can be felt emotionally as well as investigated intellectually.... Native American artists of every generation have interpreted their relationship to a dynamic, constantly evolving world with art that is traditional in spirit and contemporary in form."[9]

It should be emphasized that among all ethnic communities experimental work occurs that extends traditional artistic forms into the 20th-century avant-garde.

Ethnic Communities/Income. The income spread among ethnic groups was wide, with Native Americans reporting an average of $414,668 compared to an average of $105,877 for Asian-American organizations (see table 15). African-American organizations were closest to the overall average for all organizations—$186,044. Latino-American organizations were below and multi-ethnic organizations were above the average.

Table 16 looks at ethnic communities by range of income for organizations.

An examination of the sources of income for organizations revealed substantial differences among ethnic communities (see table 17). Asian-American organizations, for example, had the largest percentage of earned income, while Native Americans had the lowest. Latino Americans had next to the lowest.

With regard to total income from private sources, all the groups except Native Americans were fairly even, with figures ranging from 20 percent for multi-ethnic organizations to 27 percent for African-American organizations. Native-American organizations had 6 percent. Within private sector support, however, notable differences were obvious. For example, African Americans had the highest level of support from foundations, Asian Americans received the highest percentage of support from individuals, and Latino Am-

Table 15 Ethnic communities by annual income

	Total Annual Income	Average Annual Income	Median Annual Income
African American (n=211)	$37,311,693	$176,833	$49,000
Asian American (n=74)	7,834,873	105,877	25,250
Latino American (n=119)	16,139,088	135,623	40,000
Native American (n=57)	23,636,092	414,668	74,850
Multi-ethnic (n=13)	3,263,203	251,016	85,700

Note: There was a "no response" rate of 13 percent for this survey item. In many cases, Native-American organizations include funds for programs other than arts and culture.

Table 16 Income of organizations by ethnic communities

	Ethnic Communities				
Income	African American (n=211)	Asian American (n=74)	Latino American (n=119)	Native American (n=57)	Multi-ethnic (n=14)
Less than $50,000	50%	68%	54%	35%	46%
$50–$100,000	12	15	20	23	8
$101–$250,000	21	8	9	11	15
$251–$500,000	10	5	8	9	15
$500,000+	7	4	8	21	15

Note: This item had a 13 percent "no response" rate. Due to rounding, percentages may not total 100.

ericans had the highest share of income from the corporate sector.

Native-American organizations, on the other hand, reported the highest level of support from government agencies, primarily the Federal Government, which skewed their income picture considerably. Federal funds accounted for 46 percent of their income, state support was 13 percent, and only 2 percent was from local agencies. Native Americans also reported the highest level of support from "other sources," which included in-kind donations of labor and materials, tribal funds, and revenue from tourism agencies.

The income figures for Native-American organizations were misleading because in many cases they included funding for programs other than arts and culture. Quite often, Native-American arts programs are only one component of a multifaceted organization that includes a wide range of social services. The services provided by the American Indian Community House (AICH) in New York City, for example, in addition to visual and performing arts programs, include a preschool program, health-related services, treatment for substance abuse, HIV/AIDS support services, a food and clothing bank, employment and training services, and an adult drop-in center that provides free

Table 17 Ethnic communities by income sources of organizations

	Ethnic Communities				
Sources of income	African American (n=211)	Asian American (n=74)	Latino American (n=119)	Native American (n=57)	Multi-ethnic (n=14)
Earned income	28%	34%	21%	8%	26%
Private funding	27	23	26	6	20
Individuals	6	10	3	1	5
Corporations	7	7	12	3	9
Foundations	14	6	11	1	6
Public funding	33	23	39	61	45
Federal	8	8	10	46	8
State	12	10	12	13	16
Local	13	5	17	2	21
Other sources	11	21	14	26	10

Note: There was a 13 percent "no response" rate for this survey item. Due to rounding, percentages may not total 100.

Table 18 Percentage of ethnically specific organizations that include other ethnic groups

	Ethnically specific organizations				
Other Ethnic Groups	African American (n=239)	Asian American (n=82)	Latino American (n=136)	Native American (n=72)	Multi-ethnic (n=14)
African American	—	27%	43%	6%	100%
Asian American	26	—	24	15	86
Latino American	56	20	—	24	100
Native American	20	13	34	—	71
European American	75	54	64	58	100

lunch. The AICH had approximately $1.3 million in income for 1990, of which $45,000 was for arts and cultural programs. Ten thousand dollars, or 22 percent, of the $45,000 was earned income.

Ethnic Communities/Ethnic Diversity. Different ethnic groups showed different levels of ethnic diversity in their staffs, boards, artists, and audiences. Survey data indicated that African-American organizations were the most likely to be ethnically diverse, followed by Latino-American organizations (see table 18). Native-American and Asian-American organizations showed little inclusion of other ethnic communities. Only Latino and European Americans were present to any degree in Native-American organizations, with the latter showing a substantially higher representation.

European Americans were the outside group most frequently included by all the ethnically specific organizations. African Americans were the most likely to include them as artists or board members; Latino Americans were the most likely to include them as staff. Asian-American organizations were the least likely to include European Americans as staff or board members; Native Americans were the least likely to include them as artists. Table 18 lists the percentage of organizations within each ethnic community that included participants from the other ethnic groups.

Public education and documentation are major aspects of the missions of ethnically specific arts organizations of color. Their founders wanted their communities to become more aware of their own cultural and artistic contributions, and they wanted other communities to acknowledge and appreciate the country's cultural pluralism. The media were considered an important part of this effort.

The general perception of organizational leaders who were interviewed, however, was that the major daily media, both print and electronic, tend to ignore art from their communities completely, fail to understand the culture and aesthetics of communities of color, are preoccupied with the "exotic," or dismiss the work as "political" or "overdone." In the case of theater, the problems are even more severe when the work is in a language other than English. Abel Lopez, artistic director of the bilingual GALA Hispanic Theatre in Washington, DC, believes that "when major newspapers cover only certain theater productions, they limit people's thinking about what theater is." According to Inverna Lockpez, director of the INTAR gallery, a major problem in the visual arts is that reviewers often approach artists of color as though they "had no history. No matter how long an artist has been exhibiting, he or she is often treated as 'emerging.'"

Four strategies were proposed to deal with the continuing lack of critical attention: educate reviewers about the culture and art of various ethnic communities, develop more reviewers of color, encourage more scholars to do critical reviews, and systematically document the artistic work in these communities.

Some ethnically specific arts organizations have taken the initiative to sensitize and educate reviewers unfamiliar with ethnically specific art forms. The Muntu Dance Theatre in Chicago, for example, has developed educational press kits to help reviewers view and critique African dance.

Reviewers and critics are beginning to assume responsibility for informing themselves about the aesthetics of different ethnic groups. Dance critics held a seminar on the subject during the Los Angeles Festival in 1991. A conference in October 1991 titled "The Critics and Ethnic Dance" attracted an audience of several hundred to a day-long demonstration and discussion of African, Asian, and Near Eastern dance forms. And in June 1992, the American Repertory Theatre at Harvard University and the Nieman Foundation cosponsored a conference on "Critics and Criticism," at which one panel was devoted to "Criticism and the Shifting Public: The impact on the theater of the technological, cultural, and social changes sweeping through society today." The panel considered "how the theater is responding and

Photo by Carlos Luis Maddock

Ballet Hispanico School students dance for a special audience—the Congressional Arts Caucus in 1991.

how the critics judge that response."

Although organizational leaders did not feel that a reviewer had to belong to a particular ethnic group in order to understand its artistic work, it was generally agreed that more ethnic reviewers of color are needed. In mid-1992 there was only one known theater reviewer of color on a major daily newspaper and only one member of the American Theatre Critics Association from a community of color. ATCA, the only national association of theater critics in the United States, has some 250 members working in both print and broadcast media. The association's subcommittee on cultural diversity is currently working to make their membership ethnically diverse.[10]

Ethnically specific arts organizations are using a number of vehicles to document their work. These include newsletters, exhibition catalogues, and special publications. Four Latino-American visual arts organizations—INTAR, the Mexican Museum in San Francisco, the Mexican Fine Arts Center Museum in Chicago, and Museo del Barrio in New York City—have formed a coalition to preserve and distribute the catalogues they produce. The Galeria de la Raza in San Francisco is one of five major Chicano institutions in California selected by the University of California at Santa Barbara to be part of a project that will document and preserve the history of Chicano art for future generations. The university is housing the organizations' archives in order to make them available to students and researchers and will create slides to be placed in satellite libraries throughout California. ✿

REGIONAL VARIATIONS

The organizations covered in this report were divided by the NuStats survey into the six regions served by regional arts organizations: Arts Midwest, Mid-America Arts Alliance, Mid-Atlantic Arts Foundation, New England Foundation for the Arts, Southern Arts Federation, Western States Arts Federation (see map). These organizations, part of the public art support network, furnished some of the lists from which the NuStats survey was developed. The history of ethnically specific arts organizations in each region has been influenced by its geographical boundaries, political profile, economy, population statistics, key states and cities.

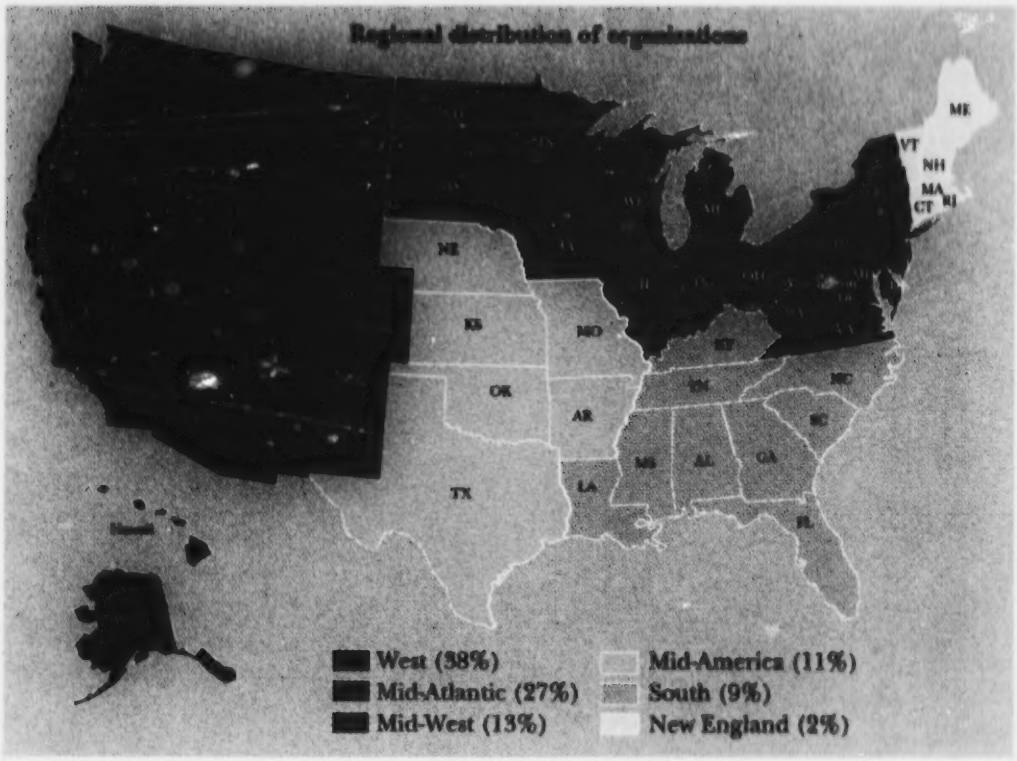
Mid-America is probably the most geographically diverse region, containing mountains, plains, deserts, and sea coasts. It has the highest concentration of rural population of all the regions, with 50 percent of the states and 32 percent of the population in the region considered rural. Per capita income in 1987 was below the national level, and 48 percent of the 25 U.S. counties with the lowest per capita income are in the region. The ethnic communities covered in this report constitute 28 percent of its population; 15 percent of its population is Latino; and 31 percent of the nation's Latino-American population resides in the region. The region also has the country's second largest concentration of Native Americans (20 percent). Texas, one of the country's ten states with the largest ethnic populations in the country, is located in the region.

Victor Mario Zaballa's altar, a memorial to martyred Mexican students, blends Hispanic reverence with the new wave of installation art at Galeria de la Raza's Studio 24.

The Mid-Atlantic region is the most urbanized, contains the seat of the Federal Government, a major network of universities and port facilities. Until recently it contained the country's major port of entry. Perhaps most significant in terms of this study, it contains New York City, the country's premier artistic and cultural center. It also contains three of the ten states with the largest ethnic populations of color: New York, New Jersey, and Virginia. Twenty-five percent of the region's population represents ethnic communities of color; 27 percent of the country's African-American population resides there. The region also has the country's third largest concentration of Latino Americans (19 percent) and second largest concentration of Asian Americans (20 percent).

The Midwest is a region of contrasts, containing, on the one hand, populous urban centers with high concentrations of communities of color such as Cleveland, Chicago, and Detroit, and small rural communities and Indian reservations on the other. Seventy-five percent of its residents live in the region's four easternmost states of Ohio, Indiana, Michigan, and Illinois, with more people living in Chicago than in both North and South Dakota. Although two of the ten states with the country's largest populations of color are in the region (Illinois and Michigan), only 15 percent of its population represents communities of color, the second lowest concentration of all the regions.

New England is the smallest region



geographically. It also has the smallest overall population and the smallest percentage of people of color (11 percent), most of whom are concentrated in major cities such as Hartford, Boston, and Springfield. It is the only region that does not include any of the ten states with the highest concentrations of people of color. The region has a higher per capita income than the rest of the country and, until recently, had the lowest unemployment rate. It is the home of some of the country's most prestigious colleges and universities. They probably are the region's primary presenters of artists of color.

The South's population of color, 80 percent of which is African American, represents 26 percent of its total population. The region includes Florida, Georgia, and North Carolina, three of the ten states with the largest populations of color. Thirty-four percent of the country's African Americans are concentrated here. The region's Asian-American population represents less than 1 percent of its total. Five of the region's nine states rank in the country's bottom ten in average per capita income; six are in the country's top ten in percentage of population living in poverty. Its states rank from 36th to 49th in level of education.

The West is the largest landmass and the most populous of all the regions. (In population, it is followed in order by the Mid-Atlantic, the Midwest, the South, Mid-America, and New England). Thirty-four percent of its population represents communities of color, the highest for all the regions. California, the region's most populous state, has the highest concentration of communities of color in the United States. It contains 45 percent of the country's Latino Americans, 56 percent of its Asian Americans, and 48 percent of its Native Americans. However, only 9 percent of the country's African Americans reside in the state. It is estimated that by the year 2000 these groups will comprise 67 percent of the population of California, which has replaced New York State in the last decade as the country's major port of entry.

In each of the regions except Mid-

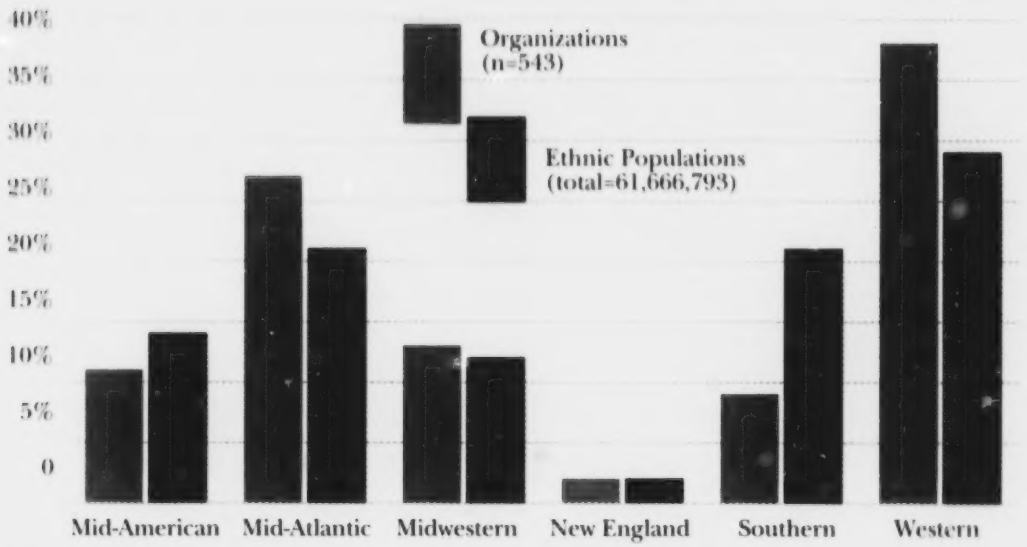


Fig. 8 Distribution of organizations and ethnic populations by region

Note: Due to rounding, percentages may not total 100. Population figures are from the 1990 census.

America and the West, both of which have large Latino-American populations, African Americans are the largest population of color. African Americans are most heavily concentrated in the South (34 percent) and the Mid-Atlantic (27 percent) regions.

Regions/Ethnic Communities. In the NuStats survey, the western region had the largest number of organizations, followed in order by the Mid-Atlantic, the Midwest, Mid-America, the South, and New England. Together the Mid-Atlantic and the West contained 65 percent of these organizations.

The total national population for the four ethnic communities described in this report was 61,666,793 in the 1990 census. As might be expected, the national distribution of the 543 arts organizations of color closely reflected the population distribution of African Americans, Asian Americans, Latino Americans, and Native Americans (see figure 8).

The largest concentrations of organizations and of communities of color were in the West. New England had the smallest representation of organizations and the smallest representation of ethnic groups of color. Mid-America, the Mid-Atlantic, and the Midwest also showed a rough correlation between the percentage of population and of organizations. The southern region, however, was an anomaly, with 21 percent of the ethnic population of color but only 9 percent of the ethnically specific and multi-ethnic organizations.

The western region was distinctive in that ethnically specific organizations of color were present in almost equal proportions: African Americans, 22 percent; Asian Americans, 27 percent; Latino Americans, 26 percent; Native Americans, 21 percent (see table 19). Latino Americans predominated in Mid-America, where they comprised 52 percent of the population and 53 percent of the organizations. In each of the other four regions, African-American organizations, which comprised 44 percent of the national total, predominated, reflecting their higher percentage in the country's population, their more even distribution nationally, and their longer organizational history.

African Americans had the most consistent correlation between population and organizations, followed by Asian Americans. Native Americans consistently had a larger share of organizations than of population, except in New England. Latino Americans were the only community that consistently had a lower share of orga-

Table 19
Regional comparison of organizations and populations

Regions	Ethnic Organizations	Ethnic Populations
Mid-American region	(n=59)	(Total=8,852,606)
African American	39%	38%
Asian American	2	5
Latino American	53	52
Native American	7	4
Mid-Atlantic region	(n=144)	(Total=13,086,025)
African American	58%	61%
Asian American	15	11
Latino American	20	27
Native American	5	1
Midwestern region	(n=73)	(Total=7,467,729)
African American	59%	66%
Asian American	4	9
Latino American	19	21
Native American	15	4
New England region	(n=41)	(Total=1,460,237)
African American	61%	43%
Asian American	9	16
Latino American	27	39
Native American	0	2
Southern region	(n=51)	(Total=12,881,620)
African American	73%	80%
Asian American	0	3
Latino American	9	15
Native American	16	2
Western region	(n=205)	(Total=17,915,576)
African American	22%	16%
Asian American	27	23
Latino American	26	56
Native American	21	5

Note: Because of rounding and the exclusion of multi-ethnic organizations, percentage of organizations in each region does not total 100.

nizations than of population, except in Mid-America.

Regions/Age. The Mid-Atlantic region had the largest proportion of organizations formed before the 1960s (see table 20); 9 percent of its organizations were more than 30 years old in 1990. Its organizations had a median age of 14 years, exceeded only by New England with a median age of 15 years. This fact is consistent with the region's long-established institutional life as well as its historical domination of the country's artistic enterprise. New York City has long been a cultural mecca for all ethnic groups. According to the most recently available census statistics (1980), 24 percent of the nation's musicians, 27 percent of its visual artists, and 29 percent of all dancers make the Mid-Atlantic region their home.

The South, on the other hand, had next to the lowest proportion of organizations formed prior to 1960, the result of the area's history of poverty and official racial exclusion. In combination, these factors made it difficult for African Americans (the predominant community of color in the region) to create and sustain arts organizations. Exceptions were those programs sponsored by the region's social, civic, religious, and educational networks, most notably the historically black colleges and universities.

Mid-America, followed closely by the western region, had the largest proportion of organizations founded during the 1980s, reflecting the large increase in the number of Asian- and Latino-American organizations during this period. These two regions also had the lowest median age for organizations (10 years), consistent with this trend.

Regions/Size. New England and the South had the largest percentages of small organizations (10 employees or less), while the Midwestern region, followed by the Mid-Atlantic and Mid-America, had the highest proportions of large organizations (31 or more employees) (see table 21).

Regions/Artistic Disciplines. While multidisciplinary organizations constituted the largest group in all the regions, their share ranged from a high of 45 percent in the southern region to a low of 25 percent in the Mid-Atlantic.

A look at the dominant single discipline in each of the regions reveals that theater predominated in Mid-America and the South; dance and theater, followed

Table 20 Decade founded by region

Decade founded	Regions					
	Mid-America (n=59)	Mid-Atlantic (n=144)	Mid-West (n=73)	New England (n=11)	South (n=51)	West (n=205)
1980s	48%	29%	35%	36%	36%	44%
1985–89	14	8	8	18	14	14
1980–84	34	21	27	18	22	30
1970s	37	42	45	27	51	32
1960s	12	20	15	36	8	14
1940s–50s	2	4	3	0	1	3
Pre–1940s	2	5	1	0	0	3
Unknown	0	1	1	0	4	4

Note: Due to rounding, percentages may not total 100.

Table 21 Size of organizations by region

Number of Employees	Regions					
	Mid-America (n=59)	Mid-America (n=144)	Mid-America (n=73)	New England (n=11)	South (n=51)	West (n=205)
0–5	24	15	15	27	26	22
6–10	14	17	18	27	18	16
11–20	19	31	21	18	26	22
21–30	15	9	12	18	10	15
31–50	15	15	15	9	8	13
51–100	3	9	15	0	6	7
101+	10	5	4	0	8	6

Note: Due to rounding, percentages may not total 100.

closely by music, predominated in the Mid-Atlantic; music predominated in the Midwest; visual arts in New England; and dance in the West (see table 22).

Regions/Organizational Activities. The dominance of artistic production held in all the regions except New England, where visual arts exhibition was the major activity (see table 23). The heavy concentration of cultural events in the southern region was consistent with its high percentage of multidisciplinary organizations. Support to artists was indicated as an activity, albeit minor, in each of the regions except the South and Mid-America.

Regions/Aesthetic Orientations. Regional differences also existed with regard to aesthetic orientations (see table 24). New England, for example, had the largest proportion of organizations labeled contemporary (but the smallest labeled experimental), followed by the Mid-Atlantic; the West had the smallest proportion labeled contemporary. Mid-America led in percentage of traditional organizations, followed closely by the western region. The lowest proportion of organizations considered traditional was in the Mid-Atlantic region. The southern region had the highest proportion of organizations defined as

Photo by Kitty Katz

Jialu Hu engages a Gotham audience with a ribbon dance under the auspices of the New York Chinese Cultural Center.

classical; the western region and New England had the lowest.

Some parallels seemed evident between regional and ethnic data on aesthetic orientation. The higher percentage of traditional organizations in Mid-America and the West, for example, coincided with the preponderance of Latino-American and Native-American organizations. The high proportion of contemporary organizations in the Mid-Atlantic and in New England coincided with a heavy concentration of African-American organizations.

Regions/Income. Income variations among the regions were substantial, ranging from an average organizational income of $259,252 in the Mid-Atlantic region to $90,769 in the South (see table 25).

Table 26 looks at regions by range of income for organizations.

Government was the major source of support in all the regions (see table 27). However, the level of support by government agencies ranged from 56 percent in New England (followed closely by the Midwest with 54 percent) to 29 percent in Mid-America.

There was also considerable variation among the regions in the levels of support provided by Federal, state, and local government agencies. Federal support ranged from 41 percent in the Midwest to 4 per-

Table 22 Artistic disciplines by region

Artistic disciplines	Regions					
	Mid-America (n=59)	Mid-Atlantic (n=144)	Mid-West (n=73)	New England (n=11)	South (n=51)	West (n=205)
Dance	17%	16%	10%	9%	10%	16%
Music	5	15	16	9	4	9
Theater	19	16	10	9	14	12
Visual Arts	12	10	7	27	10	12
Multidisciplinary	31	25	30	27	45	27
Other	17	19	27	18	18	24

Note: Due to rounding, percentages may not total 100.

Table 23 Organizational activities by region

Organizational activities	Regions					
	Mid-America (n=59)	Mid-Atlantic (n=144)	Mid-West (n=73)	New England (n=11)	South (n=51)	West (n=205)
Artistic Production	42%	47%	52%	18%	51%	49%
Visual Arts Exhibitions	15	11	15	27	4	10
Cultural Events	17	14	12	9	24	11
Workshops	7	9	4	18	4	9
Technical Assistance	2	4	3	0	0	2
Publications	5	1	3	0	4	4
Readings	3	1	0	0	0	0
Support Services	0	2	1	9	0	2
Other	3	7	3	18	10	9

Note: Due to rounding, percentages may not total 100.

Table 24 Aesthtic orientation by region

Artistic disciplines	Regions					
	Mid-America (n=59)	Mid-Atlantic (n=144)	Mid-West (n=73)	New England (n=11)	South (n=51)	West (n=205)
Contemporary	70%	71%	58%	82%	57%	52%
Traditional	70	54	60	64	57	67
Classical	25	29	27	18	31	18
Experimental	31	29	23	9	31	23
Other	14	20	21	36	12	18

Note: Since respondents were permitted more than one response, percentages do not total 100.

Photo by Frederick Baldwin/Wendy Watriss

A photograph featured in a Carver Community Center exhibition honors African Americans by championing the neglected historial culture of black cowboys and by presenting the fine artistry of contemporary black photographers.

cent in Mid-America; state support ranged from 29 percent in New England to 7 percent in the Midwest; local government support ranged from 17 percent in Mid-America to 6 percent in the West and Midwest. In Mid-America local government provided the highest level of support from a single source in either the private or public sector.

In private sector support there also were notable differences. Foundations provided the greatest amount of support in the Mid-Atlantic, Midwest, and New England. Corporations were the largest private sector donor in the South. In Mid-America individuals provided the highest level of support. In the West, private sector support was evenly divided among individuals, corporations, and foundations.

The most substantial difference between private and public support was found in the Midwest region where 54 percent of income came from the public sector and only 16 percent from the private sector. The smallest spread between public and private funding was seen in the South, where 36 percent of the income came from the public sector and 32 percent from private sources, particularly corporations. ✿

Table 25 Annual income by region

Regions	Total Annual Income	Average Annual Income	Median Annual Income
Mid-American (n=54)	$ 7,220,815	$133,719	$49,055
Mid-Atlantic (n=127)	32,925,047	259,252	81,300
Midwestern (n=67)	14,464,361	215,886	35,500
New England (n=9)	1,034,961	114,996	59,355
Southern (n=45)	4,084,591	90,769	25,000
Western (n=172)	28,455,174	165,437	32,333

Note: There was a "no response" rate of 13 percent for this survey item.

Table 26 Annual income of organizations by region

	Regions					
Number of Employees	Mid-America (n=59)	Mid-Atlantic (n=144)	Mid-West (n=73)	New England (n=11)	South (n=51)	West (n=205)
Less than $50,000	50	39	57	44	62	58
$50–$100,000	20	15	13	11	11	17
$101,000–$250,000	9	23	15	33	13	10
$251,000–$500,000	15	12	2	11	11	6
$500,000+	6	12	13	0	2	8

Note: There was a 13 percent "no response" rate to this survey item. Due to rounding, percentages may not total 100.

Table 27 Organizational income sources by region

	Regions					
Sources of income	Mid-America (n=54)	Mid-Atlantic (n=127)	Mid-West (n=67)	New Englnd (n=9)	South (n=45)	West (n=172)
Earned Income	28	26	12	19	22	21
PrivateFunding	22	25	16	21	32	16
Individuals	10	5	3	2	4	5
Corporations	6	6	4	8	25	6
Foundations	6	14	9	11	3	5
Public Funding	29	42	54	56	36	37
Federal	4	12	11	13	13	19
State	8	16	7	29	11	12
Local	17	14	6	14	12	6
Other Sources	22	8	17	3	8	2

Note: There was a 13 percent "no response" rate to this survey item. Due to rounding, percentages may not total 100.

CRITICAL ISSUES

Though some of the organizations covered in this report are showing healthy growth, collectively arts organizations of color are undergoing a crisis. These organizations came to the funding arena much later than other groups, when funding patterns already had been established for major arts institutions. And, as would be expected, they have been affected in myriad ways by societal problems related to questions of color and class. In addition, they have been subject to many of the same problems that affect the entire arts community.

Since the 1960s numerous efforts have been made by both public and private funders to develop programs that would address the specific needs of these organizations and their communities. However, they are now reaching maturity at a time when funding from all sources has leveled off or is undergoing severe cutbacks. As a result, most of their time is spent trying to survive. Personnel reductions and cash flow problems strain staff resources. More and more staff time is used writing proposals to generate funds and providing necessary fiscal and compliance reports. Less time is available for other management functions and for creative program development. Clearly this is an era when organizations are finance driven rather than mission driven.

Chen & Dancers, a multi-ethnic company, bases its modern dance on Asian themes. The New York group has toured in Asia.

Paradoxically, however, there is a positive side. Coping with crisis causes organizational stress and can lead to total malfunction and complete burnout. But it also challenges organizations to "reconceptualize, restructure, and recreate" themselves.[11] Individuals interviewed for this report were emphatic that ethnically specific arts organizations, if they are to survive and flourish, must develop comprehensive, sometimes radical strategies based on a review of their missions, organizational structures, programs, income requirements, and funding mechanisms. Such strategies, to be effective, will require the participation and cooperation of all parties: artists, boards, staff, the community, and the public and private funding sectors.

This section describes some of the main concerns expressed by ethnically specific arts organizations as they attempt to deal with the current crisis. The material is neither definitive nor prescriptive, but instead tries to delineate the issues and some attempts at solutions. The description is based on responses to the NuStats questionnaire as well as on the interviews conducted with organizational leaders.

In response to the NuStats survey question regarding the most pressing organizational needs, respondents noted the following areas in descending order: funding, space, staff, memberships and volunteers, leadership training, marketing and public relations, community support and audience development, technical assistance, increased tour bookings, continued growth, program development. These concerns were corroborated by persons interviewed for the report. However, for interviewees, the second most frequently mentioned concern, following income, was the impact of "multiculturalism"—efforts of estab-

lished arts organizations to diversify—on ethnically specific arts organizations of color.

The following five interlocking areas—staffing, organizational structure, collaboration, multiculturalism, and income—are a distillation of the concerns of both survey respondents and interviewees.

Staffing. Issues related to staffing are critical for ethnically specific arts organizations and are thought by many to be second in seriousness only to income. Two general concerns are obtaining and keeping qualified staff, and developing a second generation of leaders.

A shortage of skilled staff exists throughout the art world, but seems particularly acute for organizations of color. Three interrelated causes are: the dearth of persons of color in university arts administration programs, the noncompetitive nature of the salaries that ethnically specific organizations must offer, and the move toward ethnic diversification by established arts institutions, which usually are able to offer qualified candidates better salary and benefits packages.

Ironically, the need for additional staff often has resulted from funding shortages. Specialized marketing and development personnel are necessary to generate earned income and more contributions from the increasingly competitive public and private sectors. Consequently, skilled development, marketing, and publicity staff have become a top priority on either a full-time, part-time, or consultant basis. The importance of effective, culturally based marketing was highlighted in a *New York Times* article describing a program initiated by the Dance Theater of Harlem following a financial crisis in 1990 that resulted in a six-month layoff of personnel. Through an audience-development task force, described as a "juggernaut," the associate marketing di-

Antonio Salamat performs *Paymatayay* for the Samahan Philippine Dance Company.

rector "recruits church and social leaders and representatives of minority businesses—Hispanic and Asian as well as black—to form committees to get out the word about the company's impending engagement" in specific cities.

A second staffing problem is leadership development. Many ethnically specific arts organizations of color are in their second decade under the direction of their founders. These are often charismatic leaders with vision and commitment and solid skills. Because they are pioneers, they usually learned their skills on the job. Many of them, however, are nearing retirement age, facing physical or mental exhaustion, or considering a career change. The compelling question is: Where will their successors be found? Organizations will need leaders with strong managerial skills who understand their communities and can navigate in a complex, rapidly changing social, political, and economic environment characterized by less funding, more competition, and more sophisticated audiences.

Initiatives to address the staff/leadership issue are being explored by individual organizations and coalitions. The Philadelphia Dance Company has recently initiated a mentor program. Under a three-year Successor Project funded by a private foundation, the company's founder and executive/artistic director, Joan Meyers Brown, is training a newly hired assistant to gradually assume her responsibilities. In San Francisco a small group of organizations are considering jointly hiring auxiliary staff for marketing, development, publicity, and arts education. They already share a computer and have cooperated to make certain that their funding appeals do not overlap. They are also planning to coordinate their visual arts exhibitions in a manner that will serve both established and young, emerging artists.

A leadership institute, to be cosponsored with a university, is being discussed by a group of organizations on the East and West Coasts. Present organizational leaders would share their knowledge and experience with potential leaders. The premise is that the particular leadership skills required by community-based, ethnically specific arts organizations are not typically covered in university programs of arts administration.

Several persons noted that as the relationship between community-based cultural organizations and community development becomes more widely acknowledged, individuals with backgrounds in community organization are increasingly seen as likely candidates to lead community-based arts organizations. The possibility of a combined university program in community organization/arts administration was also raised.

Organizational leaders pointed out that efforts must be made to introduce junior high and high school students to the idea of arts administration as a career. INTAR theater and gallery in New York City has moved in this direction with a project to train 60 high school students as volunteers. Upon completion of their training, they will serve not only at INTAR but also at other ethnically specific arts organizations in the city.

Organizational Structure. The issue of organizational structure is complex, nuanced, and still controversial. It would be impossible in a report of this nature to describe the many facets of this developing discussion. However, the basic questions appear to be: Should the prevailing organizational model, which is board dominated and hierarchical in structure, be the only model for arts organizations generally and for ethnically specific arts organizations in particular? What is the rationale for the current model? Do some artistic disciplines or organizational activities lend themselves more naturally to the prevailing model than do others? Are there other organizational models that have validity and also contain a mechanism for accountability?

Collaboration. Organizational leaders stressed the use of collaborative projects as a way to extend human and financial resources. They noted that the possibilities

are far ranging and extend from sharing mailing lists to coproducing and copresenting, from sharing space and equipment to sharing staff. Collaboration on economic-development enterprises was also considered an area to explore.

Organizational leaders were quick to point out, however, that the bottom line in any collaborative venture is the quid pro quo. What does the organization expect to gain through the collaboration? Is everybody clear regarding their rights and responsibilities? Does the project conform to the organization's mission and goals? Do the participants see themselves as equal partners? Have all of the organizations been part of the planning process? Will the collaboration be worth the investment in staff time and effort?

These questions are particularly critical in collaborations between ethnically specific organizations of color and major Eurocentric arts institutions. Practically all leaders of ethnically specific organizations interviewed for this report are interested in entering such collaborations when the terms are acceptable. However, some interviewees reported feeling that in many cases they had been called in at the last minute to serve as resources (for lists and other information) and had received little if anything in return. Several organizations, however—such as American Indian Contemporary Arts, the Mexican Fine Arts Center Museum, and the Galeria de la Raza—described collaborations with established arts organizations that had been mutually rewarding.

The Western Alliance of Arts Administrators (WAAA) has recently received funding to address the issue of collaborations between community-based, ethnically specific organizations and Eurocentric presenting organizations. Under its new Equity Program, WAAA will attempt to "create and foster ongoing, equitable partnerships between culturally specific organizations or community based organizations and mainstream presenting organizations." One objective of the program is "to develop and disseminate case studies of successful models of cross-cultural partnerships between arts organizations." This is an important area, which continues to provide opportunities and challenges for all involved.

Multiculturalism. While the recent movement toward ethnic diversity in the boards, staffs, and programs of established Eurocentric arts organizations was seen as positive by most organizational leaders interviewed for this report, it also has produced fears on the part of many in the arts community. Some basic questions raised are: How will the funding dollars be divided? Will cultural diversification result in a "brain drain" from the boards and staffs of organizations of color? Who will be viewed as the arbiters of aesthetic values for communities of color? Is there a danger of creating new stereotypes as Eurocentric institutions become more involved in presenting or producing art from communities of color? How will new, emerging artists of color be nurtured? The goal, as expressed by Gerald Yoshitomi, executive director of the Japanese American Community and Cultural Center, would be to ensure that "cultural democracy" (the equitable distribution of resources) would occur, along with "the democratization of culture" (the integration of boards, staffs, and programs of Eurocentric institutions).

Government agencies and private funders can help to alleviate apprehensions by initiating dialogues in local communities between ethnically specific arts organizations of color and established Eurocentric arts institutions. Fears on both sides need to be candidly addressed. There are many cultural policy issues to be considered. Local arts organizations are in a particularly good position to initiate such discussions, according to Eduardo Diaz, director of the Department of Arts and Cultural Affairs, San Antonio.

Income. All the above concerns are subsumed by and flow from the precarious financial situation of ethnically specific arts organizations of color. Funding was the major concern of 73 percent of the organizations in this report's survey data-

base. The issue of income can be divided into three parts: generating more earned income, increasing philanthropic contributions from individuals, and developing funding policies and procedures that ensure equity in funding. The overarching question is: How can community-based, ethnically specific arts organizations of color develop a continuing source of revenue?

Earned Income—Community-based, ethnically specific arts organizations of color have always relied heavily on public support, beginning with the projects of the WPA. As income from public as well as private funders decreases, arts organizations are considering new ways of generating additional earned income.

Several organizations in this report noted earned income of up to 50 percent of total gross income. The highest figures were usually from visual arts organizations that operate gift shops. Several dance and theater organizations also reported relatively high percentages of earned income. In its attempt to become less dependent on contributed income, the Asian American Theater Company in San Francisco is trying to increase earned income through a variety of innovative approaches that include space rental, classes for the community, presentation of other theatrical groups, and copresenting and coproducing (see profile).

Economic-development enterprises are also being implemented or considered by arts organizations. These enterprises can be developed on an organizational basis, through collectives, and/or in conjunction with local economic development and other government agencies.

The Association of American Cultures (TAAC), a multi-ethnic service organization founded in 1983, recently introduced "Leadership 2000" to help ethnically specific arts organizations "meet the challenges of the '90s and beyond by identifying revenue-generating resources within their organizations and developing these resources and assets to create jobs, invigorate the economic lives of their communities, and ensure long-term stability." In the spring of 1992, the first class of 15 representatives of ethnically specific arts organizations from all parts of the United States completed a seminar developed in affiliation with faculty of the Harvard Graduate School of Business.

William Strickland, Jr., former chairman of TAAC, is a strong proponent of economic-development efforts. Looking back at the last 30 years and anticipating the future, Strickland observes that "unless we come up with a broad-based strategy that includes as yet unexplored areas of revenue generation that go beyond audience development, there will not be any organizations around to document our artistic and cultural history. We have got to define the needs of our communities and come up with strategies consistent with those needs."

The inclusion of community-based arts organizations in cultural tourism efforts is another area being explored. Such projects aim to bring business and cultural groups together to further economic development while increasing organizational revenue through tourism. In many cities, tourist bureaus, individual hotels, and hotel associations produce directories of cultural programs for visitors but seldom include arts organizations of color. Two cities where efforts are underway to broaden tourists' awareness of the range of cultural fare are San Antonio, under the initiative of the Department of Arts and Cultural Affairs, and New York City, where a recent study showed that 60 percent of tourists list culture and art as a primary reason for their visit. While there is unanimous agreement on the need to increase earned income, concern was raised over the danger that the art of these communities might become market driven to the detriment of aesthetic considerations.

Individual contributors—Most organizations that were interviewed for this report have either recently expanded efforts to increase the amount of individual contributions or anticipate doing so. Membership drives and audience-development

strategies are central to their long-range plans. Many organizations also are starting endowments that they hope will be supported in part by individuals from their communities.

Notwithstanding the heightened activity, a major question facing these organizations is the capacity of communities of color to support organizations for art and culture, particularly during a recession. How can people whose own financial situations are precarious be induced to substantially increase their support of the arts? How can people who daily see, either in their communities or through the media, the ravages of hunger, homelessness, joblessness, and reduced social services be convinced that the arts deserve their philanthropic dollars? In most cases, efforts to increase individual contributions will have to extend beyond communities of color.

Public and Private Funders—The consensus among organizational leaders interviewed was that efforts to position ethnically specific arts organizations for the future will be unsuccessful unless these approaches are buttressed by new approaches and funding models in both the public and private sectors. A consistent and urgent theme of leaders of ethnically specific arts organizations of color was the need for equitable funding policies. Such policies would address the country's changing demographics, the special characteristics and needs of these organizations, and the aesthetic, social, economic, educational, and cultural contributions of community-based arts organizations. Several other issues related to income also were raised:

- Funding policies and practices that support projects rather than general operating expenses are said by many leaders to force a type of artificial growth that many organizations cannot support on a long-term basis. Also, organizations as well as funders often seem to operate on the premise that bigger is better and that growth equals success, a premise that many of those interviewed feel needs reexamination.
- The special funding needs of multidisciplinary cultural centers, which comprise 48 percent of the organizations in this report's database, have not been addressed by the broader funding community.
- In today's fiscal environment, an inordinate amount of staff time is spent preparing and writing proposals and reporting on grants. Many felt that this process could be simplified and staff time more efficiently used if funders created uniform fiscal time frames, reporting guidelines, and informational requirements.

In the foreseeable future, total funds for support of the arts are not likely to increase. State appropriations for the arts, which had been increasing for two decades, declined by 6 percent from 1990 to 1991 and another 22 percent in 1992. The budget of the National Endowment for the Arts has been level for more than a decade. After the mid-1980s, the rate of growth for total giving to the arts and culture began to slow, from 9.4 percent between 1985 and 1986 to 2.7 percent between 1986 and 1987.

In the current recession, corporate profits are down. According to *Giving USA*, "Almost two-thirds of the members of a group of major business art donors planned no increase in their contributions budgets for 1991, and another 12 percent said they would consider a decrease. The remaining 15 percent projected larger budgets." The director of the Business Committee for the Arts said that the downturn reflected "new business leadership, priorities, and objectives."

At present a number of national foundations are developing major initiatives in support of cultural pluralism, notably the Lila Wallace-Reader's Digest Fund, the Rockefeller Foundation, and the Ford Foundation. However, in the current economic environment, there is increased competition overall for the philanthropic dollar.

The National Assembly of Local Arts Agencies is currently conducting a three-year study assessing the impact of the arts on local economies in 32 cities and counties across the country. The report, which

A Mexican Museum exhibition features contemporary sculpture in many media.

will be available in June 1993, will look at the number of full-time equivalent jobs created, the amount of personal income paid, and the amount of local and state government revenue generated. This information should help make the case for continued and increased support at the state and local level. It is to be hoped that ethnically specific arts organizations of color will receive a significant share of this sorely needed increase.

At a time when economic hardship and the state of the national debt have reduced the potential for public support and competition is increasing for the private philanthropic dollar, new strategic thinking on the part of ethnically specific arts organizations, the communities they serve, and their funders has become more urgent than ever.

Most of these organizations have demonstrated remarkable tenacity, perseverance, and inventiveness; and many are now moving from the initial stage of development and growth into a period of stabilization and maturity. They have learned many lessons about organizational development that can now be shared to strengthen the field as a whole and to develop partnerships between organizations, communities, and public and private supporters of the arts.

These organizations are a unique cultural resource. They celebrate the range of cultural diversity that distinguishes the United States from the rest of the world. Their missions speak to the power of art as a means for achieving personal and societal aspirations. Their programs promote artistic excellence, demonstrate the inherent relationship of art to history, education, community development, and economic growth. Individually and collectively, they are an exceptionally potent force for understanding and bridging cultural differences. ✿

Don't do it
Perdone que no me levante
Era química
pildora
apellido
Solia
de este mundo
por
la nariz.
que
en PAZ.

PROFILES

The profiles included in this section were developed with information provided by the organizations themselves to augment analysis of the NuStats data—necessarily somewhat abstract—with some specific examples. It is important to note that these examples do not constitute a full cross section. Limited as they are to a few major cities, they should not be thought of as a representative sample of the enormous variety of culturally diverse arts organizations active in the United States today. Rather, the organizations included here were selected to make some salient points or to illustrate matters raised in the text.

Photo by Poogie Photography

Papier-mâché musicians celebrate *el día de los muertos*—a mute band created by Jose Fernandez at Plaza de la Raza in Los Angeles.

The **Carver Community Cultural Center's** roots run deep in the history of San Antonio's African-American community, intertwining with the South's history of segregation and desegregation. In 1905, when it was founded, all military and city-owned facilities in San Antonio were segregated. A Colored Library Association had been formed to develop a library for the city's African Americans. In response to a request from the association, the War Services Board constructed a building that would accommodate the social and recreational needs of its African-American personnel and fill a community need as well. W. W. Grumbles, a wealthy African-American landowner and president of the Colored Library Association, sold three parcels of land for the new building site. The City of San Antonio agreed to assume responsibility for its maintenance and operation should the association become unable to do so. This was the beginning of a unique rela-

tionship with the City of San Antonio that continues today.

In 1929 the old facilities were demolished and a new complex was erected by San Antonio with $75,000 from a city bond issue. In 1938 the facility was named in honor of George Washington Carver, becoming the Carver Library Auditorium.

From its beginning the center was a focal point for social and cultural activities in San Antonio's African-American community. It served as the venue for educational forums, debutante balls, graduations, political meetings, and performing arts presentations. Much of the arts programming was done by churches, which presented their drama clubs, choirs, and events for children and youth. Ella Fitzgerald, Paul Robeson, Oscar de Priest, and Lionel Hampton were among the African-American artists who graced the stage of the Carver Library Auditorium during its early heyday. The city's primary responsibility during this period was the maintenance of the library.

Carver Community Cultural Center
San Antonio, TX
Mid-American Region

The Carver Community Cultural Center, one of the oldest ethnically specific arts organizations of color, has a unique relationship with its local government.

Mission: "To present artistic and cultural programs that serve as a bridge between people of all cultures and socioeconomic backgrounds."

Founded: 1905

Community: African American

Artistic Discipline: Multidisciplinary

Operating Budget: FY '90-91, $1,046,432

Ironically, desegregation rulings in the late 1950s led to the Carver's decline. As patterns of social activity changed within the African-American community, and upper-middle-income African Americans began to move out of the East Side of San Antonio, the facility became less a hub for social activities, eventually falling into disrepair. The auditorium was closed at the end of the decade, although the library functioned into the 1960s.

When earmarked for demolition in 1973, the Carver's long history seemed over. The city's position was that African Americans could now use the other facilities in the city (which, however, cost much more to rent). Local citizens rallied to oppose the demolition plans, some going so far as to confront the bulldozers sent to destroy the decrepit building. They also pointed out that, except for churches, there were no historic African-American buildings in a city with the second oldest conservation society in the country.

City leaders rescinded the demolition orders, opening the way for a new era in the Carver's history. Using revenue-sharing funds, the city restored the building, which was rededicated in 1977 as the Carver Community Cultural Center. Questions over the governance of the facility took some time to iron out. Some wanted the Carver to function as an independent nonprofit organization, with funding from a variety of sources including the city. Others felt the facility would be more secure as part of city

government. An ordinance was eventually passed that put the facility under the auspices of the city, to be managed by the Department of Human Resources. An advisory board appointed at that time to provide oversight was disbanded as no longer necessary in 1989.

In 1986 the Carver underwent a major expansion, funded by a $1.9 million Federal community block grant. Future plans focus on the restoration of the historic Porter Memorial African Methodist Episcopal Church, known as "The Little Carver," adjacent to the main building. It will serve as an educational annex. The first phase of the restoration, which is anticipated to cost $1.3 million, has been made possible by a grant from the City of San Antonio.

Photo by John Elam.

Carver Community Center presents diverse attractions, including Urban Bush Women, the celebrated ensemble that blends African traditions with contemporary American themes.

The Carver's annual presenting season features more than 20 regionally, nationally, and internationally acclaimed artists and groups. Its 1992-93 season included musical concerts by Milton Nascimento, Donald Byrd, and Babatunde Olatunji; theater presentations by El Teatro Campesino, the Blue Rider Theater, and an Israeli/Palestinian production, "Pushing Through"; dance concerts by Kulintang Arts, Bebe Miller, and the Dance Theater of Harlem; and children's events featuring the Pickle Family Circus and Kokoro. These performing companies represent a wide range of ethnic and cultural groups.

In addition to presenting, which is the center's primary program component, the Carver has monthly art exhibits, including touring exhibits from private galleries and institutions such as the Schomberg Center for Research in Black Culture of the New York Public Li-

brary. It is the city's largest exhibitor of African-American artists, as 85 percent of the artists are local or regional and are predominantly African American. The center also offers classes in ceramics, painting and drawing, dance, theater, and writing conducted by independent contractors who retain the fees. Scholarships are available. The Carver plans, with the completion of its annex, to develop additional programs that will enable it to reach out more aggressively to its surrounding African-American community.

The Carver Community Cultural Center has a financial relationship with the City of San Antonio that is unique among ethnically specific art organizations of color. It is an official city agency whose budget is handled like that of any other agency of the city and whose staff are city employees. Seventy percent of its total budget is provided by the city, 20 percent is from other government agencies, and 10 percent is earned income. In 1987 the Carver formed a development board whose only function is to raise funds. Currently its major project is to raise $600,000 by September 1993 on a four-year challenge grant from the National Endowment for the Arts. The funds will be used as seed money for an endowment. Originally founded to serve a race that was denied access to public facilities, the Carver Community Cultural Center is a nationally recognized presenter offering artistic programs that reflect and attract a broad cross section of the public.

Urban Gateways is one of the nation's earliest and largest private arts-in-education organizations and serves as a role model for multicultural arts education. It brings almost 350 artists each year into schools in the Chicago metropolitan area. It takes upward of 70,000 children annually to attend matinee performances at Chicago-area theaters. Its staff has provided consultation to school systems in Cincinnati, New Orleans, and Fort Wayne and to arts programs in New York, Los Angeles, Denver, and Atlanta. It has been endorsed by the Illinois and Chicago Boards of Education; the Illinois Arts Council has designated it one of 12 major cultural institutions in Illinois; and it has received the Illinois Governor's Award for Outstanding Arts Organization.

At its start, Urban Gateways was driven by a self-described "missionary" approach, fueled by the vision of a small group of volunteers, whose goal was to expose children from economically disadvantaged inner-city neighborhoods to the rich cultural resources of Chicago. Today, while its Cultural Enrichment Program continues that early mission, the organization also brings multicultural

arts education to 850 schools in ethnically and economically diverse communities throughout the state.

Urban Gateways' program is divided into four major components: the Cultural Enrichment Program, the Metropolitan Area Program, Arts for Learning, and Special Projects. Its Cultural Enrichment Program serves 30 schools in Chicago's most economically disadvantaged communities. The schools receive wholly subsidized in-school performances and student, teacher, and parent workshops. They also receive matinee tickets at greatly reduced prices. When the organization began, most of the performing and visual arts institutions where it brought children were Eurocentric, although the artists were usually representative of diverse cultures.

Urban Gateways
Chicago, IL
Midwestern Region

Urban Gateways continues to be a pioneer: a large, multi-ethnic organization active at the confluence of multicultural education and education in the arts.

Mission: "To provide comprehensive arts-in-education programs, to serve locally as a resource and nationally as a model for the incorporation of the arts in all levels of education for aesthetic, academic, cultural, and personal development."

Founded: 1961

Community: Multi-ethnic

Artistic Discipline: Arts-in-Education

Operating Budget: FY '91-92, $3,644,135

In 1973 Urban Gateways launched the Metropolitan Areas Program (MAP), a fee-for-service program that today serves more than 850 schools in urban and rural communities, providing them access to more than 200 different arts programs. MAP's performances and workshops represent the artistic and cultural traditions of every ethnic heritage. Printed curriculum materials, which integrate academic skills with arts appreciation, help classroom teachers incorporate the activities into social studies, reading, writing, science, and math lessons. MAP earned $498,165 in fiscal year 1991.

Arts for Learning is a full-service package designed to reach the entire school community: students, teachers, administrators, parents, and school volunteers. A fee-for-service program, its artists-in-residence spend up to two months in a single classroom. The package includes student workshops, in-service workshops for teachers, consultations between individual teachers and artists, parent workshops, touring performances, student matinees at major theaters in the Chicago area, field trips, management training institutes for principals, educational materials, and curriculum guides. The program began with 17 schools in 1983 and increased to 160 by 1991; revenue rose from $153,210 to $2,028,296.

The Special Projects Department of Urban Gateways designs programs tailored for specific curriculum needs. Special projects have included using the arts to strengthen English as a second language for newly arrived Haitian and Mexican students; developing an interdisciplinary arts program for physically disabled students; creating collaborative relationships between school communities and cul-

tural institutions; designing a special mural project for students and teachers from 49 fourth and fifth grade classrooms in 10 schools; and using a study of African art and culture to examine the similarities and differences in African and American cultures.

Thirty-one years after its inception, Urban Gateways faces a critical turning point caused in part by rapid organizational growth. Internally the organization is challenged to keep pace with its rapid program expansion, which has been accelerated by the confluence of three developments: a growing emphasis on arts in education, a growing demand for multicultural educational models, and the elimination of arts programs by many school districts. Between 1989 and 1991, Urban Gateways' total income increased by 70 percent. Its earned income increased by 90 percent, and its private contributions increased by 43 percent. Its full-time staff increased from 20 in 1983 to 34 in 1991. Urban Gateways is attempting to handle its growth with an organizational structure developed a decade ago. And there is no institutional model for them to emulate—they are the model.

Photo by Ann Marie Pelpel

Fan Warren teaches sculpture at Chicago's Urban Gateways.

Close to 80 percent of Urban Gateways' income is earned, and it is attempting to increase this figure by selling more consultant services and marketing its educational materials. The organization earns substantial revenue through fee-for-services, but because of the inability of financially stressed public schools to pay complete program costs, it cannot foresee the day when these programs will be self-supporting. Public funding has become scarce.

Ten years ago, nearly 70 percent of Urban Gateways' budget came from government sources; in 1991, less than 10 percent. While Urban Gateways has been successful in attracting corporate and foundation funding, it has difficulty competing with museums and theaters that have impressive facilities and a strong individual donor base.

Urban Gateways' double focus of arts education and multiculturalism has been relevant to the changing demographics of Chicago, the city's educational needs, and the national movement toward multicultural education. However, it now faces the challenge of creating a stronger public image. Because of the organization's extensive work in schools, it often is perceived as an integral part of the educational system rather than as an independent organization that enriches the city's cultural life as well as the education of its children.

Born out of the ashes of the Watts riots, the **Inner City Cultural Center,** is a pioneering multi-ethnic, multidisciplinary arts organization. Created by C. Bernard Jackson, a prizewinning playwright, and Dr. J. Alfred Cannon, a physician, ICCC was called in a *Los Angeles Times* article (March 31,1991), "a ground-breaking model—perhaps the urgently needed blueprint—for arts institutions of the coming century." Jackson, ICCC's executive director, persisted with the idea of a multicultural arts organization at a time when cultural nationalism dominated the agenda in communities of color and the European-American theater establishment strongly resisted the notion of people of color playing roles written for Europeans. Luis Valdez of El Teatro Campesino states, "It's a tribute to Jack's vision that the multicultural idea has been seen and that the future is upon us."

In keeping with its philosophy, ICCC formed a multiethnic repertory company in 1967 to perform classic dramas. Before the term "nontraditional casting" came into popular use, ICCC cast productions like "Our Town," "Tartuffe," and "A Glass Menagerie" without regard to race.

ICCC often has been among the first to present many performers and playwrights who have gone on to wide acclaim: Louis Gossett, Jr., Adolph Ceasar, Paul Winfield, Beah Richards, Janet Collins, Kim Fields, Mako, Nobu McCarthy, George Takei, George C. Wolfe, Pat Morita, Edward James Olmos, and August Wilson are a few. It also has introduced southern California audiences to leading performance ensembles such as the Dance Theatre of Harlem, Twyla Tharp Dance Company, Paul Taylor Dance Company, Eleo Pomare Dance Company, the Whirling Dervishes of Turkey, the Mimura Harp Orchestra of

Tokyo, Yuriko Dance Company, the National Dance Company of Senegal, Teatro Triangulo of Venezuela, and Los Mascarones of Mexico.

Through the years, ICCC has seen its funding base expand and contract as a result of shifting funding priorities. In 1967 the organization came to national attention when it was made part of a three-city pilot project, the Educational Laboratory Theater Program. The program, implemented in Los Angeles, New Orleans, and Providence, RI, was sponsored by the National Endowment for the Arts, the U.S. Office of Education, and local school districts. About 30,000 high school students saw ICCC's multi-ethnic productions. When the program was terminated after three years, ICCC maintained its operation, although on a greatly reduced scale. In the mid-1970s, supported with funds from the Comprehensive Employment and Training Act, ICCC established the Inner City Institute. The institute provided technical theater training to several hundred students yearly but was discontinued in the early 1980s with the end of CETA.

Inner City Cultural Center
Los Angeles, CA
Western Region

One of the first community-based arts organizations to emerge out of the 1960s, ICCC illustrates some of the problems faced by multidisciplinary arts organizations in a constantly shifting and uncertain funding environment.

Mission: "To produce and present works of art, in all disciplines, that reflect the vitality of our country's varied forms of cultural expression; to use the arts as a tool for bridging the communication gap among the various cultural communities that make up the United States; to train, nurture, expose, and support new talent as well as established artists searching for ways to hone and broaden their skills."

Founded: 1965

Community: Multi-ethnic

Artistic Discipline: Multidisciplinary

Operating Budget: FY '91, $426,500

Eric Hayashi, the artistic director/producer of the Asian American Theater Company, calls Jackson a "pioneer and a survivor.... No matter how difficult things get, if anyone is going to be around, it's the Inner City Cultural Center." When asked about his perseverance, Jackson is quoted as saying, "One of the major problems in the so-called minority communities has always been the transient nature of institutions, particularly arts institutions. We set out to build a legacy."

To achieve this goal, Jackson has consistently taken a long-range view and has sought to establish a financial base that would eventually enable ICCC to become more self-sufficient. To date, through careful fiscal management and sophisticated negotiations, ICCC has been able to purchase two income-producing properties: its principal facility, a three-story building that houses two 99-seat theaters, a 75-seat cabaret theater, two dance studios, rehearsal rooms, and administrative offices; and the 400-seat Ivar Theater, purchased in 1989. It is the first such facility owned and operated by people of color in Hollywood's historic entertainment district. In reference to the Ivar acquisition, Al Nodal, general manager of the Los Angeles Cultural Affairs Department, said "They're brave. They're

moving forward and have made a major expansion when everybody else is in a holding pattern. The Ivar means a lot to the arts community." ICCC has completed the first phase of the Ivar renovation.

In the aftermath of the Los Angeles riots in the spring of 1992, ICCC temporarily moved its headquarters out of the riot-scarred neighborhood of its primary facility and into donated space near the Ivar. Although ICCC's building was not damaged, many of its neighbors' were. ICCC is considering demolition of the current structure and construction of a new cultural/ residential/ commercial center.

Despite its long history and sound management, ICCC still encounters a funding ceiling, one of its greatest obstacles, according to Jackson. Its operating budget is considered midsize and it can not obtain support on the scale received by cultural institutions with budgets of over $1 million.

As a multi-ethnic organization, ICCC also encounters the challenge of maintaining a consistent public image. Jackson noted that, even with the organization's long history of multi-ethnic programming, there are those in the press, the artistic community, and among funders who consider it an African American organization "because its principal leader is an African-American." And, as a multidisciplinary organization, ICCC has encountered difficulty competing with organizations that focus on a single discipline such as music, dance, or theater—all disciplines that ICCC produces and presents on a consistent basis.

Jackson believes that the Inner City Cultural Center's funding dilemma is shared by other multidisciplinary arts organizations, whose purpose is to serve their communities' diverse cultural needs. He would like to see funding policies and programs designed specifically to address the needs of these organizations. ICCC is encouraged by a master plan recently released by the Los Angeles Cultural Affairs Department that foresees a major role for the organization in the city's cultural life. Until that time arrives, Jackson is hopeful that ICCC's longevity and track record, combined with the growing emphasis among funders on multiculturalism and on presenting, will help the organization attract larger grants.

Photo by Terry Tanbara Nunn Che

The Fujinami Kai troupe presents traditional folk and classical Japanese dance.

INTAR (International Arts Relations, Inc.) is one of three Latino-American theaters in New York City, all started within 24 months of each other. The other two are Repertorio Espanol, a Spanish-language repertory theater, and the Puerto Rican Traveling Theater, which performs bilingually and strives to take theater to low-income communities.

INTAR has retained its original mission, "to create an

arena for Hispanic actors and directors to work," but its goals and programs have broadened to reflect an evolving connection to its community. In 1979 its cofounder and artistic director, Max Ferrá, articulated this changing perspective: "We need to develop an awareness of time and place, of what we are and represent here and now."[13] This philosophical shift, resulted in a change from Spanish-language to bilingual productions. The company started producing works by second-generation Latino-American playwrights written in English about their community's social and political realities. Prior to this time it had relied on Spanish translations of plays by significant European and American playwrights, or works by Spanish-speaking playwrights from other countries. Between 1981 and 1991, INTAR produced theater in English only, including translations. In 1991, partly because of the growth of the Spanish-speaking immigrant community in New York City, it decided to again perform at least one work per year in Spanish.

INTAR Hispanic American Arts Center
New York, NY
Mid-Atlantic Region

INTAR has recently initiated community-organizing tactics as part of a coordinated strategy for leadership development.

Mission: "To identify, develop, and present the work of Hispanic-American theater artists and multicultural visual artists, as well as to introduce outstanding works by internationally respected Latin artists to American audiences."

Founded: 1966

Community: Latino American

Artistic Discipline: Multidisciplinary

Operating Budget: FY '91, $786,189

INTAR's change in philosophical perspective also strengthened its dedication to developmental theater. In 1981 the organization initiated a Playwrights-in-Residence program that annually provides in-residence workshops and financial subsidies for Latino-American playwrights from across the country. A Music Theater Laboratory was established in 1985 to commission original work from Latino-American playwrights and composers. To date, INTAR has commissioned or provided residencies for over 175 playwrights and composers, who have contributed more than 100 new works to the American repertory.

The INTAR Gallery, founded in 1978 by its present director, Inverna Lockpez, is dedicated to the identification and exhibition of emerging and mid-career artists of diverse cultures. The gallery was established in response to requests from Latino-American artists and has presented the work of more than 250 artists from communities of color. It has been cited by *Art in America* for the last six years as one of the fifteen most influential alternative galleries in America.

The gallery regularly produces carefully researched bilingual catalogues. With support from a private foundation, INTAR initiated a program in the spring of 1992 to participate in a major collaboration with the Museo del Barrio in New York City, the Mexican Fine Arts Center Museum in Chicago, the Mexican Museum in San Francisco, and 12 Latino visual arts organizations in Canada,

Mexico, the Caribbean, Central America, and South America. A major component will be the preservation and wide distribution of the exhibition catalogues produced by each of these organizations.

INTAR's management strategy also has been reconceptualized. The organization acknowledged in 1989 that although it had been successful in nurturing Spanish-speaking theater talent, it had failed to consistently reach its basic constituency, the Latino-American community.

Photo by Paula Court

Commissioned by Intar, Luis Santeiro's *The Lady from Havana* opened in New York, played Miami and returned to become a bilingual production. Here it features Feiga M. Martinez, Georgia Galvez and Lillian Hurst (left to right).

Following a period of institutional analysis and planning, it developed the Hispanic Theatre for New Audiences project, a new approach to audience development and community involvement.

After years of conventional marketing approaches, INTAR decided to utilize community-organizing tactics to expand its audience and develop a future generation of leadership. In 1991 a community liaison was hired to do group sales. Three part-time neighborhood representatives were hired to build support in three communities in the New York metropolitan area with large Latino-American populations.

As a result of this concentrated initiative, INTAR's in-

come increased between 1990 and 1991 from $732,724 to $913,567. The growth reflects primarily increases in box office receipts (group sales rose from 20 to 60 groups), catalogue sales, and individual philanthropic donations. Its earned income rose from $99,456 to $125,719. A 1988 deficit of $217,000 was reduced to $30,000. The size of the board doubled, the overall audience size doubled, and pro bono support went from $60,000 to $300,000. In 1990, 500 schoolchildren participated in INTAR's Field Day Program; in 1991 there were more than 5,000. These figures continued to grow in 1992.

Dancers follow classical traditions with Ballets de San Juan, one of Puerto Rico's outstanding companies.

During the summer of 1992, INTAR initiated a project, funded by a private foundation, to develop its volunteer infrastructure. Eva Bruné, INTAR's managing director, sees a solid group of trained volunteers as indispensable to the continued growth and vitality of INTAR, since its staff, unless radically expanded, would be unable to handle the increased responsibilities that will accompany anticipated growth. A coordinator of volunteers was hired to train, supervise, and coordinate volunteers and to increase their number. Bruné describes the volunteer structure as consisting of four concentric circles. The core includes the 24-member board of directors, the 12-member general board of advisors, and the 8-member advisory board—groups responsible for operational and artistic oversight. The second circle is the board's eight subcommittees, consisting of three to five members each. The third circle includes INTAR's benefit committee, the high school students who will be trained as volunteers, and the INTAR Arts and Business Circle, a group of Latino-American business leaders. The fourth circle consists of volunteers who work as ushers, as box office aides, and in other capacities that entail community contact and involvement.

INTAR initiated two major activities in collaboration with other ethnically specific organizations in 1992. The Joint Hispanic Cultural Fund was designed and spearheaded by INTAR as the first united fundraising effort by New York City's Latino-American cultural institutions. The INTAR Volunteers Initiative Program (VIPs) was designed to train more than 50 high school youth annually to carry out theater tasks; following their training they will work at INTAR and other ethnically specific theater institutions in the New York metropolitan area. INTAR's future plans include a new facility with larger theater and gallery spaces. The organization's goal is to create a major Latino-American cultural center in New York City. Eva Bruné speculates that being in New York City, the country's artistic capital, presents special barriers to creating an ethnically specific, multidisciplinary cultural center. One problem is the number of professional arts institutions which com-

pete with community-based organizations for both artistic and managerial talent. A second problem is the city's territorial segmentation, which tends to concentrate specific types of arts institutions in specific neighborhoods, making it difficult to form the "critical mass" necessary to sustain different types of audiences. How, for example, is it possible to attract the visual arts audience to the Theater District on West 42nd Street? A third factor is the transient nature of the city's work force. Given the growing Latino-American population of the New York City metropolitan area, however, Bruné feels the time is ripe for a major Latino-American cultural center.

Inquilinos Boricuas en Accion is one of the most successful community development models in the United States. It was established in 1968 in Boston's South End by the largely Puerto Rican residents of Parcel 19, a cluster of low-rise buildings about to be razed by urban renewal. The residents won the right to control their community's redevelopment, resulting in the creation of Villa Victoria, named in honor of their victorious tenants' struggle. Today Villa Victoria is an 884-unit community, with more than 3,000 residents of low or moderate income.

Since the organization's inception, IBA's members and board of directors have maintained that the social, economic, and cultural health of Villa Victoria are interdependent. Thus, in addition to providing programs such as a bilingual child care center, a credit union, and a housing management company, IBA has developed a range of cultural programs and activities sponsored by its Arte y Cultura Program. Because the original residents of Parcel 19 were predominantly Puerto Rican, the focus of these programs has been primarily Latino. Each year IBA's social and cultural programs reach more than 40,000 people.

In keeping with its origins as a grassroots community movement, IBA has developed a model of cultural programming that emanates from and involves the community. For example, planning for its annual Festival Betances, a three-day outdoor festival begun in 1974, starts with a series of community meetings where ideas are developed and committees formed. IBA's approach to arts programming results not only in the presentation of major artists such as Mario Bauza, Poncho

Inquilinos Boricuas en Accion
Boston, MA
New England Region

IBA is part of a highly successful community-development organization, challenged today to respond to its changing ethnic composition.

Mission: "IBA is dedicated to (a) fostering the human, social, and economic well-being of Villa Victoria residents, (b) promoting and advocating for Latinos citywide, and (c) perpetuating the rich Latino cultural and artistic heritage.

Founded: 1968

Community: Latino American

Artistic Discipline: Multidisciplinary

Operating Budget: FY '91, $1.1 million

Sanchez, Michel Camilo, and Daniel Ponce, but also in the inclusion of lively resident presentations such as the Showcase of Youth and Troubador Night. These cultural offerings keep Villa Victoria's residents involved with their rich cultural heritage and reaffirm their power to define and control their environment.

IBA's oldest formal cultural program is the Areyto Cultural Enrichment Program, inaugurated in 1974. In addition to sponsoring public celebrations like Festival Betances, it offers a wide range of activities and programs, particularly for youth. In Boston-area public schools, Areyto's Cultural Encounters program offers workshops and performances highlighting Puerto Rican and other Hispanic cultures. An after-school program provides instruction in art, music, and theater. Both youth and adults participate in video training programs run by IBA's cable TV station, which also produces "Visiones," an hour-long weekly Spanish language program that airs on Boston's Neighborhood Network.

In 1986, IBA opened the Jorge Hernandez Cultural Center in a renovated church at Villa Victoria. This multipurpose facility seats 400 people. Reputed to be the first Hispanic community-owned facility of its kind in New England, the center has been hailed by the *Boston Globe* as "a small urban paradise…resplendent in its renovated state." The opening of the center has enabled IBA to draw audiences from all parts of the metropolitan area. Several innovative performance series have been produced by the cultural center. The 1986 Autumn Nights featured Boston-based artists in performances of Caribbean and Andean folk music, jazz, African dance, and flamenco. The 1987 Expresiones Latinas series featured nationally and internationally recognized performers in new song, zarzuela, jazz, and theater. The 1988 Tradiciones de Puerto Rico series brought several of the island's premier folkloric performers to Boston. In the fall of 1992, IBA executed a coup of cultural diplomacy by hosting performances of artists from Cuba who had never appeared before in the United States.

The originality and caliber of the center's programming have earned recognition and praise from even the traditional arts establishment, with the *Boston Globe* citing it for its "commitment to excellent, eclectic programming." Through box office receipts, rentals, and retail sales, the cultural center had earned income of $140,000 in 1991, approximately 65 percent of its total budget.

The major challenge faced presently by IBA is to become more representative of the changing ethnic composition of Villa Victoria's residents. As mentioned previously, the original residents of Parcel 19 were Latino, primarily Puerto Rican. Since its founding, the demographics of Villa Victoria have shifted steadily. Latinos, who repre-

sent 65 percent of the residents, are still predominant, but there has been an increase of African and Asian Americans. The latter groups now represent 20 percent and 5 percent respectively. IBA's cultural programs have begun to respond to and include these groups, particularly African Americans. For example, events featuring author Alice Walker and composer Anthony Davis were well received.

However, the IBA staff recognizes that it must become more reflective of Villa Victoria's population and has identified a need for a community organizer to involve more residents in the governing and electoral process. Historically this policy-making body has been predominantly Latino. Currently the 16-member board has 13 Latinos, 1 African American, and 2 European Americans. IBA staffers note that community meetings are increasingly attended by a diverse group that recognizes the need for more inclusive leadership and programs. IBA is pursuing this necessary change in a manner that conforms to its history and founding principles: grassroots constituency involvement at all levels.

The **American Indian Community House,** New York City's largest Native-American organization, is in the settlement house tradition begun in the late 1800s. Founded as a small organization to educate the public about Native Americans and to offer assistance to Native Americans in New York City, AICH is now a multifaceted organization designed to address the needs of an urban Native-American community. In addition to its arts component, it provides social services related to health care, substance abuse, HIV/AIDS, a food and clothing bank, employment and training, a drop-in center with lunch for adults, and preschool education. These services are available to New York City's population of 24,000 Native Americans, representing approximately 57 tribal groups, who come from as far away as Alaska and Central and South America. (Eligibility for some services is based on income as well as Native-American heritage.)

Arts programming became a formal part of the organization in 1978, when AICH opened its art gallery and gift shop. The facility was started because of two factors: the large number of Native-American visual artists who had come to New York City to practice their craft, and the role that artistic expression could play in reinforcing the social services being offered. Many community members who utilized AICH's other services showed natural artistic talent. They used their skills in the center in ways that enhanced the center as well as their own self-esteem. The gift shop was developed as an outlet where community

members could earn income by selling their work.

The AICH gallery, on the other hand, exhibits and sells work by emerging and professional Native-American artists. It retains a commission of 25 percent, which was recently reduced from 40 percent to comply with funding requirements. Rosemary Richmond, executive director of AICH, looks forward to the gallery and gift shop becoming self-supporting and presently is seeking to attract corporate accounts for the gallery.

AICH also acts as a presenter for Native-American performing artists. In June 1992, in recognition of the Columbus Quincentennial, it mounted, with support from a private foundation, a month-long series entitled "Indian Summer." The core of its presentations is a group of four Native-American ensembles who use the center for rehearsal space and meetings. Pura Fé (pure faith) is a traditional/contemporary Native-American female musical duo consisting of Pura Fé and Soni Moreno-Primeau. Both women have had extensive experience in a variety of musical idioms, including jazz and Broadway musicals. The Thunderbird American Indian Dancers, a group which has been in existence for about 30 years and now has its second generation of performers, provides a mixture of music and dance combined with education. The group is intertribal and includes dances and regalia from throughout the country. Coatlicue Las Colorado consists of two sisters, Vira and Hortensia Colorado, who conceive, write, direct, and act in their own productions, which bring a distinctly contemporary feminist perspective to traditional Native-American stories. Spiderwoman Theatre consists of three sisters, Lisa Mayo, Gloria Miguel, and Muriel Miguel, who also create their own productions. The ensemble's plays have won awards and critical acclaim in the United States and Europe. Richmond notes that AICH's entire performing arts program is based on education through entertainment.

The Badger's Corner, which takes its name from the Pueblo legend of the four-legged creature who led the people from the underworld after the Great Flood, is the vehicle through which AICH nurtures and presents these groups. AICH also presents other performing artists, poets, lecturers, storytellers, and forums. Some of the artists are presented through a collaboration with the Young Men's & Young Women's Hebrew Association, which has a regular presenting program. AICH is able to take advantage of the

American Indian Community House
New York, NY
Mid-Atlantic Region

AICH, which serves New York City's population of 24,000 Native Americans, exemplifies the multifaceted organization that provides a spectrum of social services as well as cultural programming.

Mission: "Protecting the past, sustaining our present, and planning for our future."

Founded: 1969

Community: Native American

Artistic Discipline: Multidisciplinary

Operating Budget: FY '90-91—total: $1.3 million; arts component: $45,000

artists' presence in the city to arrange appearances that it otherwise could not afford. Although the major dailies cover some of the center's well-known performers, the majority are not covered. In 1990 the center hired a publicist who elicited substantial coverage for a month-long theater festival, but not in the form of reviews.

In addition to its gallery and presenting program, AICH serves Native-American artists in a variety of other ways. A Native-American crafts market is held every year from Thanksgiving to Christmas. There are poetry readings and Native-American craftspeople who sell their crafts and present demonstrations. The bulk of AICH's earned income comes from this event. Since 1985, AICH has held an annual actors showcase with established directors such as Gene Frankel, Kevin O'Connor, Lisa Mayo, Marta Carlson, and Muriel Miguel, and to which casting directors and agents are invited.

AICH serves as an agent-without-fee and maintains a file of approximately 50 Native-American artists and models. It responds to casting calls for performers and will create videotapes for use in auditions. Richmond also would like to provide training for artists under AICH's employment and training program. This training was possible in the 1970s under the CETA program, but not under the Joint Training and Partnership Act, which currently supports AICH's employment and training program and which stipulates that training can be provided only in areas for which "a reasonable expectation of employment is likely."

The arts component of AICH has accomplished a great deal with very little money. It has operated a gallery and gift shop, presented performing arts, and provided auxiliary services with an income that reached a maximum of $47,500 in fiscal year 1991-92, of which approximately 23 percent was earned revenue. Since 1986 its primary source of support has been the New York State Council on the Arts. However, a NYSCA reduction of $22,500 (64 percent) for 1991-92 put the organization in serious difficulties. Despite continuing low levels of income, Richmond is determined that the arts component of AICH will survive "because it's necessary."

Ballets de San Juan dancers, supported in part by the Institute of Puerto Rican Culture, perform a pas de deux.

The Chicano movement of the late 1960s was the crucible that produced the **Galeria de la Raza.** Operating for more than 20 years out of an unpretentious storefront gallery in the heart of the Mission District, San Francisco's major Chicano neighborhood, the Galeria has remained true to the goal of its Chicano movement origins: to promote artistic excellence in the service of the

Latino community. The Galeria's founders defined Chicano art as community based in nature, a public art that proclaims and expresses political and social concerns.

As the first Mexican-American art gallery in the United States, Galeria de la Raza is considered one of the most important community-based galleries in the country. It has gained a national and international reputation, participating in exhibitions in New York, Berlin, Mexico City, and the Soviet Union. The Galeria's exhibition space has introduced its visitors to unrecognized and emerging artists as well as to the work of major figures, such as Frida Kalho, whom the Galeria introduced to the Bay Area through two exhibitions in 1978 and 1987.

Galeria de la Raza
San Francisco, CA
Western Region

Galeria de la Raza, a major resource for the promotion of Chicano-Latino visual art, grew out of the Chicano movement of the 1960s. It remains involved with its community's social organizations and issues and works closely with other arts organizations in San Francisco and nationally.

Mission: "To promote public awareness and appreciation of Chicano/Latino art and the indigenous cultures from which it arises through art exhibits, multimedia presentations, and educational activities."

Founded: 1970

Community: Latino American

Artistic Discipline: Visual Arts

Operating Budget: FY '91, $239,659

In addition to curating exhibitions on-site, the Galeria has been involved with the Chicano mural movement, helping to produce over 80 murals in the Mission District since the 1970s. An important aspect of this work is the billboard on the side of their building, which every six to eight weeks is painted with a temporary mural by different artists. The billboard was originally owned by a private advertising company that eventually donated it to the gallery. Approximately one-third of the murals carry public service messages. In contrast to the overabundance of cigarette and liquor ads that mar many Latino-American neighborhoods, the Galeria's billboard has been used to bring attention to the Persian Gulf War, AIDS in the community, and gang violence. The billboard is also used to announce upcoming exhibitions and activities.

A second storefront, adjacent to the gallery, houses Studio 24, the Galeria's gift shop, which produces 50 percent of the organization's income. Aside from its success as an economic-development project, Studio 24 provides an outlet for highly prized folk art, books, and music from Mexico and Latin America. It also introduces community residents to the work of the gallery through its carefully designed windows and its art objects and prints at affordable prices. The major cultural event sponsored by the Galeria is its programming to commemorate *Día de los Muertos* (Day of the Dead), a national holiday in Mexico. The annual art exhibit and festive candlelight procession, together with outreach to area public schools, have increased the Galeria's ties to the Latino community and introduced the larger San Francisco Bay Area community to a major Mexican holiday.

Several influential Chicano activist/artists have emerged from the Galeria. Among its twelve original founders is Peter Rodriguez, who later founded the Mexican Museum in San Francisco. Another founder is painter Rolando Castellon, now the director of the Mary Portner Sesnon Gallery at the University of California at Santa Cruz. Former codirector Rene Yanez is a cofounder of the theater group Culture Clash, which has broken through barriers into commercial theater and television. Cofounder and codirector Ralph Maradiaga, who died in 1985, was a well-known silk screen artist, art educator, and independent filmmaker. Several noted Chicano artists, who had early public exposure at the Galeria, such as Carmen Lomas Garza, Rupert Garcia, Yolanda Lopez, and Ester Hernandez, continue to maintain ties to the organization.

GALERIA DE LA RAZA MARKING TIME / MARKING PLACE 1492 ~ 1992
The indigenismo, africanismo and mestizaje within our rich artistic heritage is expressed through a concern with land, nature and history
AMERICA LATINA
NEW WORLD
MESTIZAJE
may 30 june 27 199
Our eyes see with a vision that we will never forget

Designer Ana Ruiz based this billboard mural on a painting by Moises Barrios featured in a Studio 24 exhibition. Galeria de la Raza changes the billboard regularly to display timely art.

Community involvement is important to the Galeria. With one exception, its ten-member board and six-person staff is all Latino. It regularly hosts activities by social service and professional organizations from San Francisco's Mexican-American community. While the Galeria has successfully collaborated with major institutions such as the San Francisco Museum of Modern Art, its strongest and most consistent collaborations have been with organizations of similar origin and emphasis, such as the Mexican Museum, the Mission Cultural Center, and La Raza Graphics of San Francisco. The latter two organizations have formed a consortium with the Galeria; they meet monthly to collaborate on programming and neighborhood events

and to avoid competition in fundraising. Together they were able to obtain computers from Apple, and they envision the possibility of shared auxiliary staff, perhaps in arts education or fundraising and development.

The major problems faced by the Galeria are similar to those faced by other ethnic arts organizations. Income from grants dropped 18 percent from 1990 to 1991, from $163,000 to $134,000. These funding cuts led to the reduction of the staff by three positions, the elimination of one exhibit per year, and the elimination of the organization's newsletter.

Its executive director, Maria Pinedo, has been meeting with heads of other organizations across the country of similar age and artistic/social mission to explore collaborative possibilities. This perhaps is one of the most critical and potentially exciting developments of the Galeria as it expands its concept of community to include its national peers. According to its artistic consultant, Amalia Mesa-Bains, "If we band together we are much more able to protect ourselves from the appropriation shortfalls we're experiencing." In the interest of survival with integrity, she envisions a collaboration between educational institutions and frontline arts organizations to develop future leaders: "Part of what we can offer is the juncture between a community-grounded experience and professional expectations...the leadership wisdom which exists in our communities is a very special legacy.... These organizations will not survive unless there is someone to replace the leaders."

Dancers in the Chinese Folk Dance Company perform a sword dance as part of the Asian Pacific American Heritage Festival.

Even before its creation in 1971, the founders of **ETA (Ebony Theatre Arts)** were clear about its purpose: to provide a professional theater and a community-based institution that would give the African-American community in Chicago "a focus for cultural identity, affirmation, and ownership." The theater was to be a place where African-American audiences could go "to see who and what we truly are" and "where we would tell our own story."

ETA's philosophy informs all of its activities. Through its training program it provides a series of classes in acting, music, dance, audition techniques, playwriting, sound, light, videotaping, and stage management for more than 300 children, teenagers, and adults yearly. Children are given an opportunity to display their talents by performing in the children's theater, and ETA's students are given first option to audition for mainstage productions.

ETA's playwriting program moves through Playwrighting I, a basic course; Playwrighting II, in which three plays are chosen to be fully developed; and the Readers' Theater, in which a committee of theater professionals

works with selected playwrights. Through the Readers' Theater, five staged readings of new works are presented yearly. As of 1992, 20 mainstage productions had resulted from the Readers' Theater.

In March 1992, ETA inaugurated a playwrights discovery initiative with a weekend conference that included theater professionals from around the country. The initiative, whose primary purpose is to nurture playwrights and make them an integral part of the production experience, will create a collaborative artistic process that includes playwrights, producers, directors, and performers.

ETA presents six mainstage productions each year. The best one—"the pick of the season"—is brought back the following year for another six- to eight-week run. The theater's audiences are 95 percent African American. Plays are regularly reviewed in the city's major dailies. Group sales of 10 or more tickets to social and professional associations, which usually hold a reception following the performance in the theater's gallery, account for 69 percent of ticket sales. During the 1990-91 season, 737 such groups attended various ETA events. A sampling includes the Resurrection Lutheran Church, the Cosmopolitan Community Church, the Chicago Alliance of Black Educators, the Windy City Links, Langston University Alumni, and the AMVETS.

Volunteer involvement in ETA is pursued through three major vehicles that offer opportunities for participation in many areas and include more than 400 individuals. The 26-member board of directors, consisting of African Americans from a wide range of professional backgrounds, acts as an extension of ETA in the community and throughout the city. It is divided into active subcommittees that formulate policy, raise funds, develop long-range plans, and provide fiscal oversight. A volunteer coordinates 250 volunteers, who handle mailings, serve as ushers and salespersons in the gift shop, do telemarketing, and help with clerical work. A parents group raises funds through benefits and participates in audience-development campaigns. Annual fundraising events, such as a calendar raffle, a golf and tennis outing, an annual gala, provide a variety of ways for the community to be involved in the financial support of ETA.

Through its arts-in-education program, ETA works with teachers and children in public and private schools, grades K through 12. Holiday and matinee performances

ETA Creative Arts Foundation
Chicago, IL
Midwestern Region

ETA is an arts organization deeply rooted in its community, with a strong commitment to the development of African-American theater works and playwrights and a carefully thought out approach to institution building.

Mission: "To be a major cultural institution for the preservation, perpetuation, and promulgation of the African-American aesthetic. To project the cultural nuances in black life and relationships on the world stage as they relate to the basic questions with all which human beings are struggling."

Founded: 1971

Community: African American

Artistic Discipline: Theater

Operating Budget: FY '91, $731,741

are presented for adolescents and children, and daytime performances are given for public schools, Head Start, and day-care programs. Study guides have been developed for teacher use to prepare students for what is often their first theater experience and to use for follow-up in the classroom. More than 22,000 children attended performances in 1991.

ETA owns its building, a converted storm-window factory located on Chicago's Southside and purchased in 1979. The renovated 15,656-square-foot ETA Square Theatre Building comprises a 200-seat auditorium, a library, a lounge, an art gallery that features visual artists from the community, a student theater, a cabaret theater, offices, and a concession area.

Photo by Kenneth Simmons

ETA Creative Arts Foundation in Chicago displays African sculpture in its theater lobby.

ETA's budget has grown from $12,000 in 1971 to $757,335 in fiscal year 1992. Fifty-three percent of its income is earned. And within the last several years ETA has worked to develop a detailed endowment strategy focused on the African American community. To date, a brochure has been developed for one-to-one or group meetings to spell out options for participating in the endowment; three annual receptions have been held

focused on patterns of giving in the African-American community.

Since 1971, ETA has developed a professional theater that pays its actors wages consistent with union wages. Its attendance for 1991 was 67,728, up from 55,112 the previous year. It has produced the work of more than 200 playwrights; 98 percent of its plays have been premieres. Yearly it contracts approximately 200 actors, musicians, directors, and other theater professionals. Clearly its presence has contributed to the community's economy.

ETA's cofounder, Abena Joan Brown, believes that to establish a firm base of community support, community-based arts organizations must "demonstrate a standard of excellence in everything they do, develop well-managed organizational structures, make their organizations a source of community pride, give people opportunities for leadership roles as well as for learning, and encourage a sense that involvement in the institution, in whatever capacity, will make a difference, not just in their lifetime, but for generations to come."

Between 1981 and 1992, the **Muntu Dance Theatre** evolved from a loosely structured, family-style collective with no salaried staff, a one-man/one-vote governance structure, and dancers who were paid a share of ticket sales into a formally structured organization with six full-time employees, a governing board of directors, a professional booking agent, and salaried dancers.

This change was initiated by the company's founder and artistic director, the late Alyo Tolbert, a proponent of African culture who saw music and dance as merely one means to introduce African Americans to an African world view. "Muntu" is a Bantu word that, loosely translated, means "the essence of humanity." The company's philosophy was reflected in its approach to performance. Every dancer and musician was seen as an educator. And in order to ensure authenticity, every dance was thoroughly researched in terms of its cultural and historical significance and its subtleties of style, a practice that is still maintained.

The idea of creating a formal organization was not new, since the group had long discussed developing a means by which the dancers and musicians could earn a living through their art. But in 1981, a system was established whereby each person received $50 a month, and the board of directors, which originally was composed only of family and friends, was reconstituted. In 1982, Tolbert designated two members to serve as Muntu's administrative director and musical director; an assistant artistic director was already in place. He informed Joan

Gray (Muntu's current executive director, who was then a dancer with the company) that she either could become the administrative director or leave the company. Though his colleagues did not know it, Tolbert had terminal cancer; he died in 1983.

It was at this time that Muntu turned to the community for help. Gray's first move was to contact Abena Joan Brown, president of the ETA Creative Arts Foundation. Brown suggested that the company undergo a period of self-examination in which it looked at what the members individually and collectively wanted from the organization. She also shared funding ideas and contacts with Gray. The members of Muntu undertook a yearlong series of reorganization meetings, starting in February 1984, during which they discussed their organizational vision. They defined their primary goals as reorganizing the board of directors, raising money to support a full-time staff, and becoming a professional company with full-time, salaried dancers. According to Gray, "It was an awakening for many of us to focus on a vision of an African-American company as an institution. We had to begin to think beyond what we needed out of it as individuals and connect with where we needed to be as a people, as a service, as a model."

Muntu Dance Theatre
Chicago, IL
Midwestern Region

An organization focused on traditional African dance, Muntu is beginning to incorporate contemporary African-American and African-Caribbean elements. In the last decade, it carefully evolved from a collective to a formally structured arts organization.

Mission: "To increase awareness and appreciation of African culture and history through the presentation of African and Afro-American dance, music, and folklore."

Founded: 1972

Community: African American

Artistic Discipline: Dance

Operating Budget: FY '91, $294,000

At the end of the year, it was decided that the first step would be to reorganize the board. Although existing board members were ideologically and philosophically in tune with Muntu, there were no regular meetings and board members had no concept of themselves as bringing resources to the organization. In May 1985 a reception was held at the South Shore Bank where Gray worked. It was organized with the help of Abena Joan Brown and Leana Flowers, Gray's supervisor at South Shore, who later became board chairperson. About 35 people attended. After they were told about Muntu's mission and program, guests were invited to contribute to the organization by becoming board members. Fifteen new members were recruited, seven of whom remain active. By 1989 the board had 20 members, all African Americans, and the bank reception had become an annual event.

The organization's first funding was from Chicago's Department of Cultural Affairs in 1978, followed by the Illinois Arts Council. The first grant from the Expansion Arts Program of the National Endowment for the Arts was received in 1984. Soon after the reorganization of the

board in 1985, the company received its first private foundation grant of $5,000. In 1987 the organization received a grant from the Organizational Development Pilot (ODP) of the Arts Endowment. These funds paid for the salaries of Muntu's first full-time staff: a president, artistic director, assistant artistic director, musical director, and administrative assistant. In 1992 Muntu added a sixth staff person, a development director with responsibility for proposal writing, special benefits, and developing an annual fund campaign through direct mail solicitation. All of Muntu's staff are African American.

Photo by Maitland Sojka

Performers of the distinguished Muntu Dance Theatre company present African dance.

As part of the ODP project, the organization hired a consultant who introduced board and staff training. Two annual retreats are now held: one for staff and one for staff and board. The consultant also drafted the organization's first personnel policies, helped formulate a mission statement, assisted in the preparation of the first board-training manual, helped restructure committees, and continues to facilitate the annual retreats.

Muntu's total income in 1987 was approximately $50,000; it increased to $193,734 in 1989; and by 1991 it had grown to $294,732. Of the 1991 budget, 50 percent was earned income, compared to 30 percent in 1989. Between 1989 and 1991, foundation and corporate contributions increased by 62 percent; government funding decreased by 51 percent; and earned income increased by

151 percent. Despite its apparent success, Muntu still faces the challenge of securing sizeable grants.

Muntu's rapid organizational growth since 1987, following 15 years of perseverance in which services and goods were donated by company members, is attributable to a number of factors, including committed staff, board, performers, and community. In 1990, after attending a booking conference in New York City, the organization engaged a professional agency that was able to increase booking revenue from $90,000 in 1990 to $136,000 in 1991. And, according to Gray, prospects looked even better for 1992. The agency secured the company's first overseas booking and added professional venues in the United States that Muntu had been unable to reach on its own, thereby greatly diversifying the company's audience. In addition, the company got its first extended tours, including one-week and two-week residencies.

Frozen for an instant, Najwa Dance Corps performers stand for a host of companies that celebrate diverse cultures.

In order to help presenters interpret their work, Muntu is developing a "How to Market Muntu" kit, which contains information on how to present traditional African dance to communities that may not be familiar with this dance form. It also contains information on how to design residency programs that will allow Muntu to interact with the community. Muntu also sends potential reviewers material on the national origins, history, discipline, and techniques in its repertoire. It is important, for example, for reviewers to recognize the different national characteristics within African dance. "Senegalese dance is very different from the dance of Guinea, which is different from the dances of Mali and Liberia," Gray notes.

The increased booking schedule is allowing Muntu to move toward a full-time salary for its company. By the end of 1992, the company had six paid dancers; it will add another six in 1993, creating a full-time company of 12 artists paid a minimum annual salary of $15,000 for a 30-hour week. In addition to classes, rehearsals, and performances, the dancers will also work with Muntu's youth outreach activities in the schools.

Throughout its history, Muntu has shown a concern for the role of the arts in the total life of its community. It has performed at weddings, funerals, block parties, community centers, senior citizen centers, nursing homes, prisons, correctional facilities for youth, programs for unwed mothers, school councils, libraries, and other facilities. These programs have earned the company the title of "community professionals in residence" from Illinois Poet Laureate Gwendolyn Brooks.

Aesthetically, Muntu Dance Theatre is committed to traditional African dance as well as to works developed by its choreographer, Amaniyea Payne, which blend traditional forms with contemporary African-American dance

as well as dance forms from other parts of the African diaspora. As described in its brochure:

"Muntu Dance Theatre celebrates the human spirit through traditional and social African and African American dance. Some of our pieces convey the simplicity and purpose of ritual dances just as they were performed centuries ago. Others incorporate more contemporary influences or display the dazzling choreography of internationally acclaimed modern choreographers. The dances pulsate with the rhythms of the world—from Senegal to South Africa, from Harlem to Brazil—all different, but the same."

The 1989 San Francisco earthquake created an opportunity for the **Asian American Theater Company**. Funding cutbacks and an accumulated deficit had brought AATC, like many other medium-size theater companies, near the edge of collapse. The damage done to its facility by the earthquake forced a break in production that gave AATC the impetus to begin a process of organizational reconceptualization and long-range development.

Eric Hayashi, AATC's artistic director/producer, who has been with the organization since its inception, feels that a major strength of community-based organizations is their ability to turn to their communities for help in difficult times. To restore its building after the earthquake, for example, AATC could rely on donations of material and labor from over 80 volunteers.

After looking at its problems and its possibilities, AATC made the decision to become less dependent on outside funding and to work toward meeting its basic organizational budget through earned income from presentations, its own productions, a performance school, and auxiliary activities. The first step was to pare down its operation and then begin a process of organizational rebuilding. Since the 1990-91 season, the staff has been reduced from six full-time employees to two full-time and three part-time employees; many organizational tasks were assumed by volunteers.

AATC's basic program decision was to use its facility for presenting other theater groups as well as for its own productions. Located in a three-story rented building in San Francisco's Richmond District, AATC has a mainstage

Asian American Theater Company
San Francisco, CA
Western Region

A break in production forced by earthquake damage in 1989 gave AATC time for some needed reconceptualization and long-range planning. One outcome was a decision to generate more earned income by supplementing its own production schedule with multi-ethnic presenting.

Mission: "To develop, produce, and present Asian-American theater of the highest quality; to propogate Asian-American culture."

Founded: 1973

Community: Asian American

Artistic Discipline: Theater

Operating Budget: FY '90-91, $531,690

with a capacity of 136 and two smaller stages with capacities of 60 and 50. The shortage of theater spaces in San Francisco and the large number of small theater groups leads AATC to believe that it can keep its stages consistently occupied. Its goal is to have a total of at least 500 performances yearly, including its own productions.

AATC had a major series of presentations in January 1992 in its Sunami Festival, which featured Asian-American performance artists such as playwright Han Ong, playwright/monologist "Charlie" Chin, and writer/performer Canyon Sam. The festival ran on two stages for six weeks and included five groups in a total of 30 performances. AATC also presents ethnically diverse programs, such as Chicano Secret Service; Culture Clash, a Chicano comedy group; and "Tripnology," an African-American theater piece written by Jonal Woodward and directed by Ed Bullins.

Collaboration with other ethnically specific arts organizations in California is another area that AATC is exploring. It already has collaborated with groups such as the Mexican Museum, El Teatro Campesino, the Oakland Ensemble Theatre, and the Lorraine Hansberry Theatre. They worked together on coproducing and copresenting, rehearsal space, performance space, and fundraising. These collaborations, which grew out of "a natural affinity and relationship," are seen by Hayashi not merely as short-term survival strategies, but as "a community of artists working together to extend their resources and expand their artistic boundaries."

AATC has always had a training component. In the early 1970s, it was an accredited community college adult education site that offered free courses. The affiliation was discontinued following the passage of California's Proposition 13, which severely cut educational and social services. Since that time, under the title of the Asian American Theater Training Program, AATC has conducted courses with the express purpose of encouraging Asian Americans to develop theater skills. In 1993 the training component will be expanded and called the Performance School, of which theater training will be one aspect.

In addition to theater classes aimed primarily at Asian Americans, the school will include classes in ballet, Latin dancing, aerobics, fitness for older adults, and commercial auditioning for television, all of which will be aimed at the general public. Some of these classes are already being conducted.

As part of its long-range plan, AATC also intends to develop auxiliary components that will allow it to increase income by capitalizing on its theater-development programs, its presentations, and its productions. One such component is a video production facility that can create

cassettes for educational and entertainment purposes.

AATC sees presentation and producing not only as income-generating activities, but also as a means for assisting new Asian-American theater groups, encouraging the development of Asian-American theater professionals, and thereby enhancing the vitality and quality of Asian-American theater—its primary mission. Several Asian-American student theaters from local colleges and universities use its stages. In addition to providing a professional venue and an opportunity to be reviewed, AATC supports young companies with technical assistance in public relations and marketing. Hayashi also believes that these groups, by increasing the amount of Asian-American theater fare, serve to encourage more young Asian Americans to work as theater professionals, not only as performers, writers, and directors, but also in technical and administrative positions.

Originally formed as a workshop at the American Conservatory Theatre by Edward Hastings and writer Frank Chin, AATC views itself as a playwrights' theater focusing on new work by Asian Americans. It has cosponsored the Bay Area Playwrights Festival and continues to work extensively with individual writers. It has premiered more than 60 plays, and has workshopped more than 120. According to Hayashi, at least one-half of the canon of Asian-American dramatic literature has been developed at AATC. Although it has not had a structured writers' workshop since the end of 1991, it currently has a grant for a story-development workshop to offer three or four writers the opportunity to develop an idea into a treatment or a rough draft of a script. At that point, a decision will be made as to whether the script will make a good stage play, film, or teleplay.

Hayashi believes that AATC's location in San Francisco has allowed it a degree of latitude and flexibility not available in "industry" towns like Los Angeles and New York City. As a consequence, AATC has had more freedom to assist developing Asian-American playwrights and theater groups. It has also been able, because of the large and deeply rooted population of Asian Americans in the San Francisco Bay Area, to "develop a body of work that talks about a collective sense of what it is to be Asian American."

AATC is a complex organization. Within the theater community it is known as a developer of new American drama by authors of Asian descent. In northern California it is known as the producer of Asian-American theater. And in the Bay Area, the Asian American Theater Company Center is known as the presenter of a wide range of theater and performance art, much of which is by non-Asians. Throughout its programming activities it seeks the flexibility that will allow it to creatively integrate these

Photo by M. Lee Fatherree

Charles "Chaz" Bojorquez' *Codex Bojorquez: Ano Loco XIV92 por Dios y Oro*, part of a quincentennial exhibition at the Mexican Museum.

roles, to respond sensitively to the cultural marketplace, and to generate and support quality theater that speaks to and for the Asian-American experience.

The Mexican Museum
San Francisco, CA
Western Region

One of San Francisco's 10 major cultural institutions, the Mexican Museum is designing programs to better serve its own primary constituency.

Mission: "The Mexican Museum collects, interprets, exhibits, and promotes the visual expression of the Mexicano People (used in this context to include Mexican, Mexican-American, and Chicano communities). Through these efforts we enhance the cultural connections within the Latino community and serve our broader audience."

Founded: 1975

Community: Latino American

Artistic Discipline: Visual Arts

Operating Budget: FY'91-92, $1.5 million

During the last three years, the **Mexican Museum** has shifted its program focus and organizational structure and greatly expanded its budget. As a result, the museum is moving firmly toward the accomplishment of its twin objectives: to become a preeminent national resource on the art and culture of Mexicanos and to enrich the lives of its primary constituents, San Francisco's Latino community.

The Mexican Museum was the first museum in the United States devoted to Mexican and Mexican-American/Chicano visual artists. Today it owns a collection of over 9,000 objects representing five main areas: pre-Hispanic art, colonial art, folk art, Mexican fine art, and Mexican-American/ Chicano art. The permanent collection, most of which was donated, is the source of about 90 percent of the museum's exhibitions. Major traveling exhibitions of internationally recognized artists such as Diego Rivera, Frida Kahlo, and Rufino Tamayo, works by contemporary Chicano artists, and an exhibition of the controversial photographer Andres Serrano also have been presented. The exhibitions are mounted in a 3,300-square-foot flexible gallery space that can be reconfigured to best display each artist's work.

Two recent exhibitions have proven especially rewarding. One, "Pasion for Frida," which opened July 1, 1992, presented an exhibition of artworks, photographs, and memorabilia documenting the development of the cultural phenomenon of Frida Kahlo as artist, artistic inspiration, and icon of popular culture. This exhibition came to the museum from Mexico City's Estudio Museo Diego Rivera of the Instituto Nacional de Bellas Artes, where it opened in the fall of 1991. Another important partnership was an on-site installation at the San Jose Museum of Art of work by the Los Angeles artist Gronk, who spent four days painting gallery walls.

Originally located in a small storefront in San Francisco's Mission District, the center of the city's Latino community, the museum moved in 1982 to its present 8,800-

square-foot renovated location in Fort Mason Center. Home to more than 50 nonprofit organizations, the center overlooks San Francisco Bay. This move gave the museum space for exhibitions, a gift shop (La Tienda, which accounts for 25 percent of the museum's income) administrative offices, an education room, an auditorium, and storage and preparation areas. The move also made it possible to reach a larger and more diversified audience. Inadvertently, however, the move reduced attendance by members of the city's Latino community, who found the new location difficult to reach. One of two museums in the United States devoted to the visual expression of Mexican and Chicano artists (the Mexican Fine Arts Center Museum in Chicago is the second), the Mexican Museum has a current membership of approximately 600 from throughout the United States as well as abroad.

Photo by Interlock Imaging

The artist Gronk at work in the Mexican Museum.

Until the last few years, the museum's primary emphasis was reaching a broader audience for Mexican and Mexican-American/Chicano art and "educating non-Latinos to the riches of traditional Latino culture." In 1989, however, the museum refocused its efforts to more effectively reach the local Latino community. Since then it has instituted two major programs to help achieve this end.

"Family Sundays," which began in November 1990 as a two-year pilot project, make it possible for children accompanied by an adult to attend monthly Sunday programs free of charge. The programs are designed to attract a

bilingual audience. They provide a full day of education and entertainment that includes hands-on workshops, mural painting and T-shirt design, storytelling, music and dance presentations, plays, and readings related to Mexican and Chicano culture. The museum is also developing plans to reach more Latino children with its educational programs, which had to be curtailed because of a cutback in city funding.

A second multidisciplinary program, "Live from The Mexican Museum," began in December 1991. The concept grew out of the museum's belief that Latino adults will more readily attend theatrical and musical presentations than visit a museum. The museum also felt it was necessary to show that in the Chicano community all the disciplines are linked, and that artists often work in more than one discipline. The programs, which are being developed by a newly hired curator with extensive experience in cultural programming, are sponsored by the museum but are frequently held off-site in more accessible locations. All the programs have been exceptionally well attended, with an audience of all ages that is 80 percent Latino. Programs have included a sold-out screening of Luis Valdez's "La Pastorela," which was shown on PBS/TV; the Chicano Secret Service, a young comedy group from Los Angeles, which was presented in collaboration with the Asian American Theater Company and had to add two unscheduled performances; and a preview of the group Culture Clash in "A Bowl of Beings," a PBS Great Performances special.

Although the museum's executive director, Marie Acosta-Colon, believes that the museum functions best if it serves its core constituency well, she also stresses that the museum must not be exclusionary: "How we encourage *our* community to come to *our* museum has to be done in a way that welcomes people from other cultures."[14]

The museum is one of the 10 largest cultural institutions in San Francisco and is on its way to becoming a major national institution. Since 1989 its budget has increased from $549,000 to $1.5 million, approximately 28 percent of which is earned income; its organizational structure has been revised; and its staff has grown from 7 to 19. Its permanent collection has increased as well. These developments, the result of long-range planning and a newly invigorated board, buttressed by major grants from corporations and foundations, have caused the museum again to outgrow its physical plant.

The space shortage soon will be solved, however, with the donation of prime downtown property from the city of San Francisco, following several months of intense political debate. In November 1991 the museum received land valued at $2.3 million, making it part of a cultural com-

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plex that will include a new San Francisco Museum of Modern Art, the California Historical Society, and the Ansel Adams Museum of Photography. The museum plans to create in the next five to seven years a 70,000-square-foot facility containing a 33,700-square-foot exhibition gallery, a research library, a small auditorium, two classrooms, increased storage facilities, and an expanded gift shop. Since it does not have an endowment or access to major private donors, it now faces the challenge of establishing a capital fund to raise the estimated cost of $30 million for the new facility.

When actress Tisa Chang, founder and artistic/producing director, started the **Pan Asian Repertory Theatre,** few outlets existed for Asian-American talent, and none were on the East Coast. The few roles that were available in the theater and movies were usually caricatures of inscrutable exotics. The opportunities were further reduced by the widespread use of non-Asian artists in the few available roles. By the early 1990s, the situation had improved notably.

Prior to incorporating Pan Asian Repertory Theatre, Chang worked as resident director at LaMama Experimental Theatre Club in New York City. During five years there, she developed the Chinese Theatre Group (CTG) and directed bilingual productions adapted from classical sources such as "The Orphan of Chao," "The Peking Opera," and "The Return of the Phoenix." These productions introduced classical Chinese works to U.S. audiences and, according to Chang, "provided Asian-American actors an opportunity to work in plays that dignify our existence." The Chinese Theatre Group also produced adaptations of American classics such as Goldoni's "A Servant of Two Masters."

Pan Asian Repertory continues CTG's focus on American premieres of Asian classics and the adaptation of Western classics. But it also features work by Asian-American playwrights and plays that set forth the diversity of Asian and Asian-American culture. Many of the Asian-American plays produced by Pan Asian Repertory center on pivotal events in Asian-American history—such as the early immigration of Chinese settlers to California in the 1890s ("Fairybones" by Laurence Yep) or the internment of Japanese Americans during World War II ("Behind Enemy Lines" by Rosanna Yamagiwa Alfaro). Other plays focus on contemporary experiences and include "Eat A Bowl of Tea" by Ernest Abuba, "FOB" (Fresh off the Boat) by David Henry Hwang, and "Rosie's Cafe" by R. A. Shiomi, commissioned by Pan Asian Repertory in 1986.

Pan Asian Repertory Theatre
New York, NY
Mid-Atlantic Region

Focusing above all on artistic excellence, the Pan Asian Repertory Theatre seeks to nourish the increasingly diverse Asian-American community with work reflecting the broad spectrum of Asian theater, contemporary as well as traditional.

Mission: "To present professional productions of plays that employ Asian and Asian-American theater artists under the highest standards of professional theater; to encourage the production of new plays, especially those with contemporary Asian-American themes; to draw upon the unique heritage of Asian Americans by utilizing the style, music and movement of Asian performing arts traditions in order to explore new theatrical forms; to nurture emerging Asian-American talent through professionally led workshops and on-the-job training; to reach out and make the arts more accessible and meaningful to the Asian-American community while introducing Asian-American theater to the general theater-going public."

Founded: 1977

Community: Asian American

Artistic Discipline: Theater

Operating Budget: FY '91, $490,326

Plays that illustrate the diversity of Asian cultures are central to Pan Asian Repertory's ethos. Examples include the Indian classic "Ghashiram Kotwal" by Vijay Tendulkar, "Whai..., Whai, A Long, Long Time Ago" by Korean playwright Che In-hun, and Jon Shirota's "Lucky Come Hawaii," which deals with the crosscurrents of Okinawan, Japanese, and Hawaiian cultures. In the fall of 1992, Pan Asian Repertory presented "Cambodia Agonistes," a music theater epic commissioned by the company, which deals with the Cambodian holocaust of the 1970s. Future plans include the development of works that capture the life of Asian communities within the former USSR and the recent wave of immigration from Southeast Asia.

The theater's repertory serves several broad social goals: to enlarge non-Asians' perceptions of Asian cultures by exposing them to authentic Asian behavior, life styles, and issues; to give the growing Asian-American community an opportunity to see its life reflected on the stage; and to help to overcome divisions within the Asian-American community. Chang stresses that while it is essential to acknowledge the diverse national backgrounds of Asians in America and the cultural uniqueness of each of these communities, it should also be recognized that a unified Asian-American culture that recognizes commonalities is emerging.

In 1987 the Senior Artists Resident Ensemble was established, making Pan Asian Repertory the only resident Asian-American theater company in the United States. The ensemble, which Chang sees as the heart of the Pan Asian Repertory Theatre, consists of 10 theater artists who are assured a specified amount of work per year. Members of the ensemble also act as the organization's outreach arm, presenting the story of Pan Asian Repertory Theatre to primarily Asian-American community groups and performing in schools and before other community organizations.

Pan Asian Repertory mounts its New York season at Playhouse 46, located in St. Clement's Church on West 46 Street, on the fringes of New York City's Theater District. The season, from October through June, usually includes four plays, each of which runs an average of four weeks. Because of funding cuts, the 1991 season included only three plays, and box

office receipts dropped from $82,129 to $55,410.

On tour throughout the United States and abroad, the Pan Asian Repertory's plays are seen by about 15,000 people per year. Touring fees have decreased steadily since 1988 and showed their most dramatic drop between 1990 and 1991. The decrease of more than 50 percent, from $112,700 to $55,410, reflects the cuts in support available to theatrical presenters. Chang believes that touring is an important vehicle for creating intercultural understanding. While she believes that Europeans and Americans are gradually changing their perceptions of Asian cultures, she is nevertheless mindful of the Asian stereotypes that continue to be perpetuated by Hollywood and elsewhere. Chang sees touring by companies such as Pan Asian Repertory, which often goes into communities where Asians are rarely if ever seen, as an important way to counteract cultural misperceptions. Pan Asian Repertory also appears in the burgeoning Asian-American communities throughout the United States that otherwise have no opportunity to see authentic Asian and Asian-American theater.

Bailes Flamenco dancer strikes a classic stance.

Pan Asian's 1991 income of $440,665, 23 percent of which was earned, represented a 28 percent drop from 1990. This was caused by a significant decrease in earned income and private contributions, particularly foundation grants. In 1990 earned income represented 35 percent of a budget of $609,344. At the end of fiscal year 1991, the organization had a $73,000 deficit, which had grown by approximately $50,000 since 1990. In 1990 Pan Asian Repertory was selected, along with 14 other ethnically specific organizations in New York City, to be part of a National Arts Stabilization Fund initiative, designed to help the organization establish a cash reserve and accounting and managerial procedures to ensure long-term stability and erase its deficit.

In addition to funding and space, Pan Asian's major concern is related to staffing: securing staff who will grow with the organization and developing the next generation of organizational leaders. Chang, who began her professional life as an actress and dancer, feels that she learned to be an artistic/producing director "the hard way," without apprenticeship training. As a consequence, she feels, she may have made unnecessary mistakes and certainly many sacrifices along the way. She sees the resident ensemble, which includes artists who have been with the company for up to 15 years, as a pool of potential leaders.

By mid-1992 Pan Asian Repertory had produced 51 plays, 29 of which were American or world premieres, and five of which were commissioned. Employing more Asian-American actors at union rates than any other theater company in America. Pan Asian's philosophy and mission

have remained constant. Nonetheless, it continually reexamines "why we are doing our art.... Above all," Chang emphasizes, "Pan Asian was created to be an artistic endeavor."

American Indian Contemporary Arts

San Francisco, CA
Western Region

AICA is one of a handful of urban, nonprofit organizations in America's major cities that exhibit contemporary visual art by Native Americans.

Mission: "To foster and maintain contemporary expressions of traditional/cultural Native-American values by supporting and promoting Native-American artists and through educational and outreach activities."

Founded: 1983

Community: Native American

Artistic Discipline: Visual Arts

Operating Budget: FY '91, $243,105

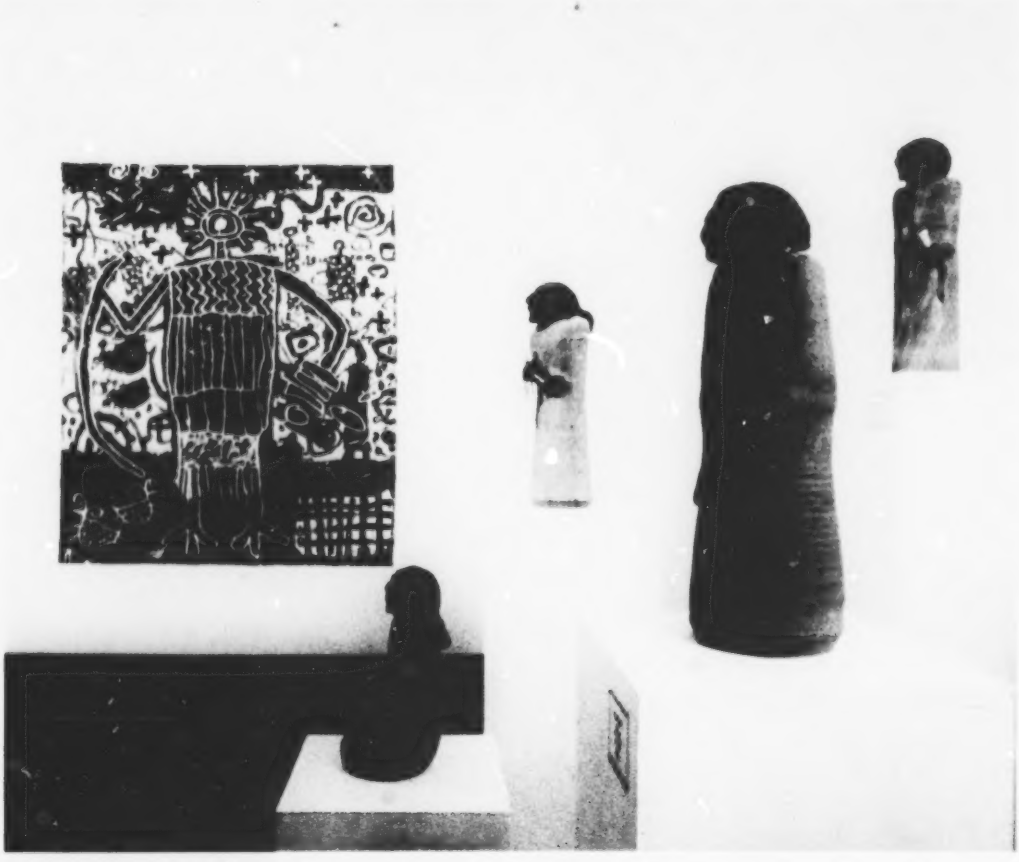
American Indian Contemporary Arts was founded by Lauren Antoine, the current executive director, and Ken Bar[illegible]s to dispel misconceptions about Native-American artists and to provide an opportunity for local Native-American artists to display their work. AICA is one of four urban, nonprofit spaces in the United States concentrating on contemporary visual art by Native Americans. The other three are the American Indian Community House in New York City, the Minneapolis Indian Center, and the Sacred Circle Gallery in Seattle.

The gallery's first location was in the South of Market Cultural Center, a converted warehouse administered by the San Francisco Arts Commission. Rent was $100 per month. In 1986 it secured a 10-year lease on its current gallery, a modern 2,200-square-foot space in a beautifully renovated, turn-of-the-century highrise in downtown San Francisco, close to shopping, tourist attractions, and the Financial District. The monthly rent is $2,271. The move brought greater visibility, easier access for the Native-American community (many of whom live in the East Bay area), and a substantial increase in earned income, which grew from $11,391 in 1986 to a high of $83,375 in 1989.

In 1989, after six years, AICA could point to solid accomplishments. The organization had consistently mounted exhibitions rated as excellent. It had made a positive change in location. It had experienced a 750 percent growth in earned income between 1986 and 1989. It had expanded from exhibiting local artists to exhibiting artists from throughout the country and had a registry that included resumes and slides for 450 artists. It had established regional and national credibility as an authority on Native-American visual art, as evidenced by the number of inquiries from art critics, media representatives, universities, art collectors, community organizations, and Native-American organizations. It also had secured a place in San Francisco's arts community, as evidenced by the number of joint ventures in which it was invited to participate.

In November 1989 the organization was selected to

participate in the three-year Bay Area Multicultural Arts Initiative. The initiative's purpose was to "develop the artistic quality and visibility of five mid-sized multicultural organizations in the San Francisco/Oakland Bay area and assist these organizations to stabilize their operations and move toward institutional status." The other participating organizations were the Asian American Theater Company, Dimensions Dance Theater, the Mexican Museum, and the Oakland Ensemble Theater. Participation in the program included a $110,000 three-year grant, technical assistance, and mentoring.



True to its name, AICA exhibits the work of contemporary American Indian artists.

Despite its growth and apparent success, AICA realized that its activities had outgrown its organizational and staffing capacity, that its accomplishments did not rest on a solid financial foundation, and that its operation was characterized by crisis management. These problems were evidenced by unmet deadlines, projects that had to be abandoned because of insufficient staff time and/or funds, delayed paydays, and a staff and board facing burnout.

In September 1990, AICA completed a three-year strategic plan for 1991-93, which differed from previous ones in that it concentrated on organizational stabilization rather than growth. It focused on establishing priorities, formaliz-

ing organizational procedures, and stabilizing funding.

One of AICA's first moves was to initiate a slight shift in program focus. The organization had always had a dual focus: to develop markets for Native-American art; and to educate the public about Native-American art and the spiritual, cultural, and social realities that it reflects. It now began to concentrate more on its educational activities. As a result, in addition to six art exhibitions, its 1992 calendar included six presentations in the form of lectures, theater, dance, music, and poetry readings by Native-American artists.

Luis Cruz Azaceta painted *Conservation Piece II: The Discovery* for Galeria de la Raza's exhibition "El Caribe: First Invasion, Contemporary Artists of Cuba & Puerto Rico."

An aspect of AICA's public education role is its collaboration with the Headlands Center for the Arts to commission Native-American artists to design six posters for the Columbus Quincentennial for display in kiosks on Market Street. While some members of the Native-American arts community feel they should not participate in any way in the Columbus Quincentennial, Antoine considers it important for Native Americans to make a public expression of their views.

A greater emphasis also was placed on educational programs for students. A major educational project is the development of a Native-American curriculum, "Learning Through the Humanities." The project, which was initiated by Sara Bates, director of exhibitions and programs, is being cosponsored by the San Francisco Unified School District. It is intended to produce a videotape, teacher's guides, and textbooks for children. Native-American artists will participate in classroom teaching activities. The project is expected to be implemented in the fall of 1993.

To extend its human and financial resources, AICA is exploring increased collaboration with other community-based cultural organizations locally, regionally, and nationally. In the spring of 1992, the organization became involved with Galeria de la Raza in its first joint exhibition. Every phase was mutually determined and implemented. Mounted in July 1992, the two-part show, entitled "Indigenous People: No Boundaries," addresses the common struggles of Native Americans for self-determination that cross political boundaries. It also addresses the issue of personal identity faced by Native-American artists of mixed blood.

A multi-ethnic group of local organizations has shared mailing lists and is discussing the possibility of sharing other resources. A national newsletter produced by Native-American organizations has been proposed. It would publicize and review cultural events. The newsletter would not only save money, but also could help to counteract what Antoine sees as a lack of recognition by the press. According to Antoine, writers for the major media often "are insensitive and have no idea what the work is about. They

tend to treat Native art as craft, not as fine art." This is true despite the growing recognition and popularity of contemporary Native-American art.

In 1992, AICA became involved in its first full-scale collaboration with a European-American institution, the Craft and Folk Art Museum in Los Angeles. The show, curated by Bates and titled "Reflecting Contemporary Realities," was scheduled to open at CAFAM in October 1992 and at AICA in the spring of 1993. The project included joint conceptualization of the theme as well as negotiations around financial responsibilities, shared visibility, copyright ownership of the catalogue, and division of tangible benefits that may accrue.

AICA is on the road to achieving the broad objectives outlined in its long-range plan. A more coherent and systematic approach to fundraising has been established, although it has not yet stabilized the organization's income base. While earned income has not grown as projected, revenue from gift shop and art sales grew in 1991 after a drop in 1990. Improved promotion techniques are bringing increased media attention and visibility. AICA has produced three "Portfolios" as a promotion/revenue-producing project. The portfolios contain five colorplates selected from the original works of 10 or 11 artists and are produced in runs of 1,500. Approximately 30 percent are given to collectors, curators, and art consultants; the balance are sold to bookstores and museums, where it is hoped they will reach a growing public. ✿

DIRECTORY

This directory, included as a convenience, does not purport to represent the entire field of ethnically specific arts organizations of color. It consists of the names of those organizations which responded to the 1990 NuStats survey, and identified themselves as having artists, other staff, board, and/or audiences consisting of at least 51 percent members of one or more of the ethnic communities served. This list could not include the name of organizations reached only by telephone, because these were not asked about their ethnic composition. ✿

ALABAMA

Black Belt Arts and Cultural Center
PO Box 1305
Selma, AL 36701
(205) 875-9264

Mowa-Choctau Indian Youth Council (MIYC)
PO Box 119
McIntosh, AL 36553
(205) 944-2937

Talladela College
West Battle Street
Talladega, AL 35160
(205) 362-0206

ALASKA

Carrie M. McLain Memorial Museum
PO Box 53
Nome, AK 99762
(907) 443-2566

Institute of Alaska Native Arts
PO Box 80583
Fairbanks, AK 99708
(907) 456-7491

King Island Eskimo Dancers
PO Box 992
Nome, AK 99762
(907) 443-5494

Native Village at Alaskaland
Fairbanks Native Association
310 First Avenue
Fairbanks, AK 99701

Sealaska Heritage Foundation
One Sealaska Plaza, Suite 201
Juneau, AK 99801
(907) 463-4844

ARIZONA

Academy of Traditional African Arts and History
PO Box 2884
Tuscon, AZ 85702
(602) 883-5212

A young student learns silkscreening from Gamaliel Ramirez at Urban Gateways, Chicago's venerable arts education institution.

Alma de La Gente
1112 E. Buckeye Road
Phoenix, AZ 85034
(602) 235-3101

American Indian Cultural Foundation
PO Box 3776
Page, AZ 86040
(602) 645-3442

Ariztlan, Inc.
817 N. 1st Street
Phoenix, AZ 85004
(602) 253-1170

ATLATL
402 W. Roosevelt, Suite C
Phoenix, AZ 85003
(602) 253-2731

Baile Folklorico "Alma de Superior"
PO Box 564
Superior, AZ 85273
(612) 689-2381

Gila River Arts and Crafts
PO Box 457
Sacaton, AZ 85247
(602) 963-3981

Hopi Arts & Crafts Silvercrafts Co-operative Guild
Highway 264
PO Box 37
Second Mesa, AZ 86043
(602) 734-2463

Hualapai Tribal Arts
PO Box 179
Peach Springs, AZ 86434

Musial's Navajo Arts
PO Box 1335
Flagstaff, AZ 86002
(602) 774-2098

Native American Tourism Center
4130 N. Goldwater Boulevard,
Suite #114
Scottsdale, AZ 85251
(602) 945-0771

Ned A. Hatathli Museum
Navajo Community College
Tsaile, AZ 86556
(602) 724-3311

North America Indian Trade and Information Center
PO Box 1000
San Carlos, AZ 85550

Phoenix Indian Center, Inc.
99 E. Virginia, Suite 160
Phoenix, AZ 85004
(602) 258-1260

Pimeria Alta Historical Society
PO Box 2281
Nogales, AZ 85628
(602) 287-4621

Reservation Creations
San Xavier Plaza Shops
PO Box 27626
Tucson, AZ 85713
(602) 722-1057

White Mountain Apache Cultural Center (Museum)
PO Box 507
Fort Apache, AZ 85926
(602) 338-4625

Xicanindio Arts, Inc.
PO Box 1242
Mesa, AZ 85211
(602) 833-5875

CALIFORNIA

Abhinaya Dance Company
11445 Charsan Lane
Cupertino, CA 95014
(408) 725-2951

Action Arts
PO Box 253
Pasadena, CA 91102
(818) 584-6368

Afro-American Chamber Music Society (McRae Ensemble)
3500 Wellington Road
Los Angeles, CA 90016
(213) 731-3714

Afro-American Quilters of Los Angeles
PO Box 781213
Los Angeles, CA 90016
(213) 234-8283

American Indian Contemporary Art
685 Market Street, Suite 250
San Francisco, CA 94105
(415) 495-7600

Ainahau o Kaleponi HCC (Hawaiian Civic Club)
9351 Tidewater Circle
Huntington Beach, CA 92646
(714) 968-1785

Angahara Academy of Arts
5535 Via Verano
Yorba Linda, CA 92687
(714) 692-1695

Arte Americas: The Mexican Arts Center
1412 Fulton Street
Fresno, CA 93721
(209) 266-2623

Asante Cultural Society of Southern California
5656 Spokane Street
Los Angeles, CA 90016

Asian American Dance Collective
2403 16th Street
San Francisco, CA 94103
(415) 552-8980

Aztlan Cultural Arts Foundation
PO Box 5093
Riverside, CA 92507
(714) 787-3507

Bailes Flamencos
25 Taylor, Suite 700
San Francisco, CA 94102
(415) 931-7374

Ballet Folklorico de Arlanza
731 Kemp Street
Riverside, CA 92501
(714) 781-0377

Ballet Folklorico Mexicano de Vacaville
555 Greenwood Drive
Vacaville, CA 95687
(707) 448-6733

Ballet Folklorico Ollin, Inc.
9015 Kester Avenue
Panorama City, CA 91402
(818) 894-5858

BEEM Foundation for the Advancement of Music
3864 Grayburn Avenue
Los Angeles, CA 90008
(213) 291-7252

Beikoku Kitakai
244 S. San Pedro Street,
Room B-2 (JACCC)
Los Angeles, CA 99012
(213) 620-0734

Bengal Artist Group of Bangladesh
PO Box 2518
Anaheim, CA 92814
(714) 995-5150

Bilingual Foundation of the Arts
421 North Avenue 19
Los Angeles, CA 90031
(213) 225-4044

Black Accent
For Members Only TV
PO Box 27487
Los Angeles, CA 90027

Black Photographers of California
107 Santa Barbara Plaza
Los Angeles, CA 90008
(213) 294-9024

Brockman Gallery
5050 Coliseum Street, #5
Los Angeles, CA 90016
(213) 464-8381

California Afro-American Museum Foundation
600 State Drive, Exposition Park
Los Angeles, CA 90037
(213) 744-7432

Cambodian Art Preservation Group
2194 Pasadena Avenue
Long Beach, CA 90806
(213) 591-6464

Cambodian Television
PO Box 15421
Santa Ana, CA 92705

Center for Community Cultural Activism of San Jose, Inc.
El Teatro De Los Pobres
48 S. 7th Street
San Jose, CA 95112
(408) 280-7019

Chinese American Culture Association
PO Box 22786
Sacramento, CA 95822

Chinese Cultural & Community Center of Greater Los Angeles
711 W. College Street, Suite 610
Los Angeles, CA 90012
(213) 735-1331

Chinese Culture Foundation
750 Kearney Street, 3rd Floor
San Francisco, CA 94108
(415) 986-1822

Chinese Folk Dance Association
2275 15th Street
San Francisco, CA 94114
(510) 486-6618

Chinese Language and Culture Association
1962 Mariposa Street
Seaside, CA 93955
(408) 394-2965

Chinese Performing Arts Society
281 Masonic Avenue
San Francisco, CA 94118
(415) 763-7774

Citicentre Dance Theatre
1515 Webster, #414
Oakland, CA 94612
(415) 451-1230

Cold Tofu
PO Box 86605
Los Angeles, CA 90086
(213) 739-4142

Collage Dance Theatre
2934½ Beverly Glen Circle,
Suite 25
Los Angeles, CA 90077
(818) 788-5113

Contemporary Black Arts Program
D-009/University of California,
San Diego
La Jolla, CA 92093
(619) 534-3104

Crossroads Arts Academy
1310 Degnan Boulevard
Los Angeles, CA 90008
(213) 291-7321

Cultural Arts Committee of the Wilmington Historical Society
PO Box 1435
Wilmington, CA 90748
(213) 834-2230

Cultural Odyssey
741 Elizabeth Street
San Francisco, CA 94114
(415) 821-3538

D-Q University Pow Wow Committee
PO Box 409
Davis, CA 95617
(916) 758-0470

Daion Taiko Orange County Buddhist Church
909 S. Dale Street
Anaheim, CA 92804

Deaf Communication Foundation
11684 Ventura Boulevard, #937
Studio City, CA 91604
(818) 368-4977

Dimensions Dance Theater
606 60th Street
Oakland, CA 94609
(415) 428-2466

Dry Creek Pomo Traditional Dancers
PO Box 766
Geyersville, CA 95441
(707) 431-8121

East Los Streetscapers
PO Box 31460
Los Angeles, CA 90031
(213) 626-8898

East-West Players
4424 Santa Monica Boulevard
Los Angeles, CA 90029
(213) 660-0366

Ebony Museum of Arts
1034 14th Street
Oakland, CA 94607
(415) 763-0141

Educational Cultural Complex
San Diego Community College
4343 Ocean View Boulevard
San Diego, CA 92113
(619) 230-2867

Edward A. Bullins, Jr. Memorial Theater
3629 San Pablo Avenue
Emeryville, CA 94608

El Centro Del Pueblo
840 Echo Park Avenue
Los Angeles, CA 90026
(213) 250-1120

El Teatro Campesino
PO Box 1240
705 4th Street
San Juan Bautista, CA 95045
(408) 623-2444

Encuentro Del Canto Popular
PO Box 40037
San Francisco, CA 94140
(415) 252-5957

Escola Nova De Samba
Studio Brasil
50 Brady Street
San Francisco, CA 94103

Esperanza del Valle
202 Cherry Avenue, #3
Capitola, CA 95010
(408) 475-9732

Expansion Arts Services
PO Box 3406
Berkeley, CA 94703
(415) 655-5285

Floricanto Dance Theatre
4032 South Overcrest Drive
Whittier, CA 90601
(213) 695-3546

Folklorico Latino de Woodland
PO Box 1667
Woodland, CA 95695
(916) 662-0447

Galeria de la Raza
2857 24th Street
San Francisco, CA 94110
(415) 826-8009

Great Leap
P.O. Box 56053
Los Angeles, CA 90008
(213) 392-7937

Harambee Dance Ensemble
3026 57th Avenue
Oakland, CA 94605
(415) 532-8558

Hispanic Academy of Media Arts & Sciences
746 S. Orange Grove
Los Angeles, CA 90036

INCA, The Peruvian Ensemble
PO Box 39813
Los Angeles, CA 90039
(213) 662-0074

Inner City Cultural Center
1308 S. New Hampshire Avenue
Los Angeles, CA 90006
(213) 387-1161

International Association of Jazz Appreciation
PO Box 48146
Los Angeles, CA 90048
(213) 469-5589

International Review of African American Art
1237 Masselin Avenue
Los Angeles, CA 90019
(213) 459-6781

Inter-Tribal Theatre
2021 P. Street
Sacramento, CA 95814
(916) 447-2003

Interview with Latin America
1025 Sanchez Street
San Francisco, CA 94114
(415) 826-7840

JACP, Inc.
414 E. 3rd Avenue
San Mateo, CA 94401
(415) 343-9408

Japanese American Cultural & Community Center
244 S. San Pedro Street,
Room 505
Los Angeles, CA 90012
(213) 628-2725

Japanese American Library
PO Box 590598
San Francisco, CA 94159
(415) 567-5006

Japanese American National Museum
941 E. Third Street, Suite 201
Los Angeles, CA 90013
(213) 625-0414

Kanya Sanjo V Kabuki Dance Company
1500 Sombrero Drive
Monterey Park, CA 91754
(213) 685-9171

KIDE-FM (Hoopa Valley Telecommunications Corporation)
PO Box 1220
Hoopa, CA 95546
(916) 625-4245

Kinnara Taiko
PO Box 77766
Los Angeles, CA 90007
(213) 731-4617

Koncepts Cultural Gallery
480 Third Street
Oakland, CA 94607
(415) 451-5231

Korea Arts Foundation of America (KAFA)
380 S. San Rafael Avenue
Pasadena, CA 91105

Korean Calligraphers Association of Orange County
5841 Hacienda Drive
Huntington Beach, CA 92647
(714) 891-8644

Korean Classical Music and Dance Company
6152 Beach Boulevard
Buena Park, CA 90621
(714) 521-8391

Koto String Society
PO Box 3076
South Pasadena, CA 91031
(818) 281-9514

Kulintang Arts
2940 16th Street, #200-2
San Francisco, CA 94103

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La Sinfonica Del Barrio
2125 Cove Avenue, Suite 101
Los Angeles, CA 90039

Latins Anonymous
4248 Brunswick Avenue
Los Angeles, CA 90039
(818) 547-3776

Lily Cai Chinese Dance Company
1286 Pacific Avenue
San Francisco, CA 94109

Lola Montes Foundation for Dances of Spain and the Americas
1529 N. Commonwealth Avenue
Los Angeles, CA 90027
(213) 664-3288

Los Angeles Contemporary Dance Theater
5179½ W. Adams Boulevard
Los Angeles, CA 90016

Los Angeles Southwest Music
Video Performance Workshop
1600 W. Imperial Highway
Los Angeles, CA 90026

Los Danzantes de Alegria-Mexican Folk Dance Company
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(713) 278-7365

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Seattle, WA 98104

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Milwaukee, WI
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Cover: Students prepare to perform at the Ballet Hispanico School of Dance, one of the nation's premier ethnic arts conservatories.
Photo by Lois Greenfield

Half title page: Chicago youngsters delight in learning Caribbean steps and rhythms from the Najwa Dance Corps.
Photo by Avis Mandel Pictures

Title page: Building on Japan's ancient drumming traditions, San Jose Taiko uses modern choreography, drama and lighting to create bravura new spectacles of performance art.

Contents page: A Najwa Dance Corps member leaps into a celebratory African wedding dance for an American audience.
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